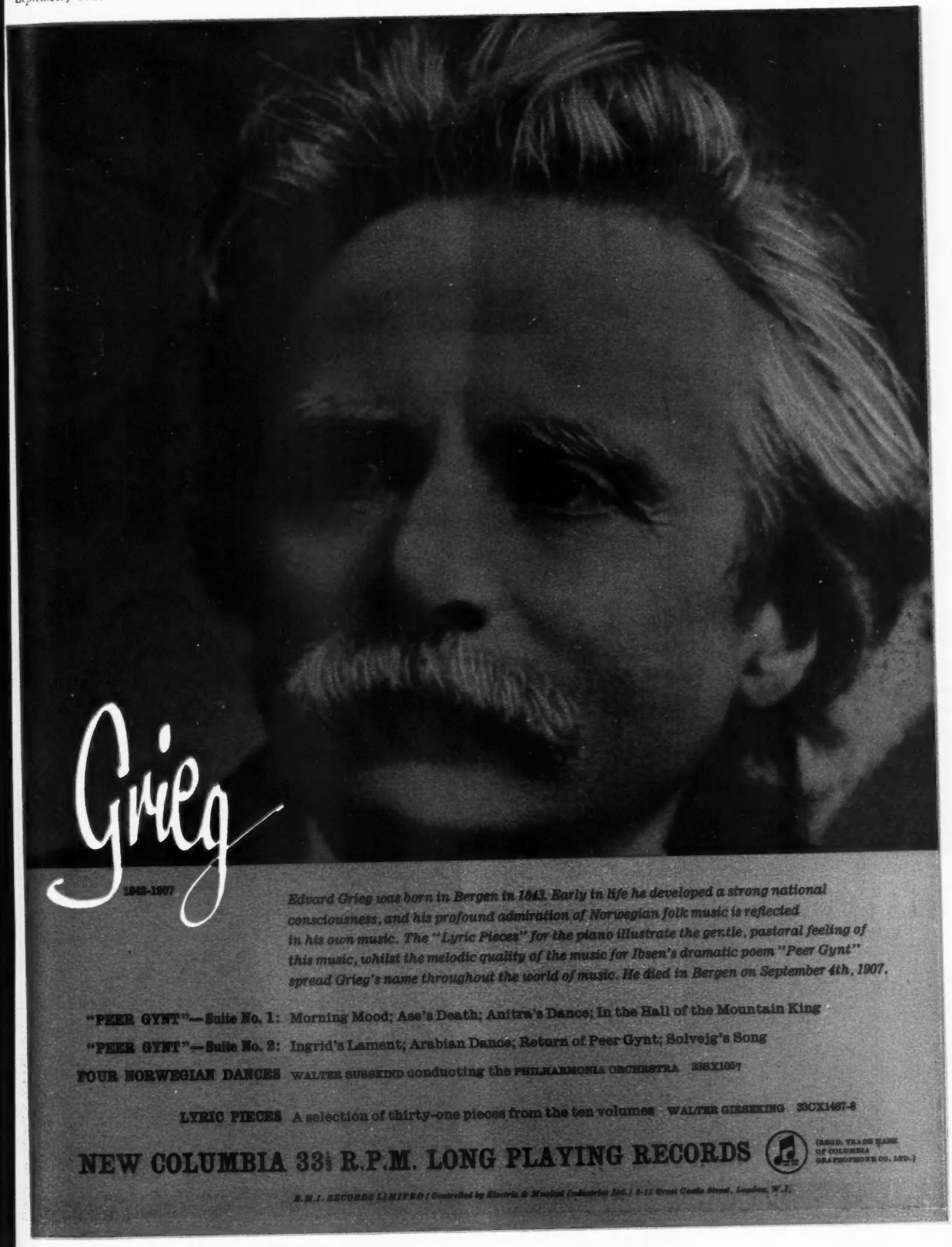


Edvard Grieg was born in Bergen in 1843. Early in life he developed a strong national consciousness, and his profound admiration of Norwegian folk music is reflected in his own music. The "Lyric Pieces" for the piano illustrate the gentle, pastoral feeling of this music, whilst the melodic quality of the music for Ibsen's dramatic poem "Peer Gynt" spread Grieg's name throughout the world of music. He died in Bergen on September 4th, 1907.

"PEER GYNT"—Suite No. 1: Morning Mood; Ase's Death; Anitra's Dance; In the Hall of the Mountain King

"PEER GYNT"—Suite No. 2: Ingrid's Lament; Arabian Dance; Return of Peer Gynt; Solvejg's Song

FOUR NORWEGIAN DANCES WALTER SUSSKIND conducting the PHILHARMONIA ORCHESTRA 33SX1057

LYRIC PIECES A selection of thirty-one pieces from the ten volumes · WALTER GIESEKING 33CX1467-8

NEW COLUMBIA 33⅓ R.P.M. LONG PLAYING RECORDS

(REGD. TRADE MARK OF COLUMBIA GRAPHOPHONE CO. LTD.)

E.M.I. RECORDS LIMITED (Controlled by Electric & Musical Industries Ltd.) 8-11 Great Castle Street, London, W.1.

ANOTHER

MAGNIFICENT LA SCALA

PERFORMANCE!

"La Sonnambula"

BELLINI

AMINA **MARIA MENEGHINI CALLAS**

ELVINO **NICOLA MONTI**

LISA **EUGENIA RATTI**

TERESA **FIORENZA COSSOTTO**

IL CONTE RODOLFO **NICOLA ZACCARIA**

ALLESSIO **GIUSEPPE MORRESI**

UN NOTARO **FRANCO RICCIARDI**

Orchestra and Chorus of La Scala, Milan

(CHORUS MASTER: NORBERTO MOLA)

conducted by **ANTONINI VOTTO**

(Recorded in co-operation with "E. A. Teatro alla Scala", Milan)

33CXS1469 & 33CX1470-71

(A line-by-line libretto is in the course of preparation)

Several performances of "LA SONNAMBULA" have been given by the Piccola Scala Company at the Edinburgh Festival this year, with great success. Members of the cast of this new recording who also sang at Edinburgh include MARIA MENEGHINI CALLAS, EUGENIA RATTI, NICOLA ZACCARIA *and conductor* ANTONINI VOTTO.

NEW COLUMBIA

33⅓ R.P.M. LONG PLAYING RECORDS

FROM A PHOTO BY PICCAGLIANI

("Columbia" is the Registered Trade Mark of Columbia Graphophone Co. Ltd.) E.M.I. RECORDS LIMITED (Controlled by Electric & Musical Industries Ltd.), 8-11 Great Castle St., London, W.1

A SPARKLING PERFORMANCE OF

MOZART'S

OPERA SUNG IN THE ORIGINAL GERMAN

DIE

ENTFÜHRUNG

AUS DEM

SERAIL

SELIM ..... **HANSGEORG LAUBENTHAL**
CONSTANZE ..... **LOIS MARSHALL**
BLONDE ..... **ILSE HOLLWEG**
BELMONTE ..... **LÉOPOLD SIMONEAU**
PEDRILLO ..... **GERHARD UNGER**
OSMIN ..... **GOTTLOB FRICK**

BEECHAM CHORAL SOCIETY

(Chorus Master: Denis Vaughan)

ROYAL PHILHARMONIC ORCHESTRA

conducted by

Sir Thomas

BEECHAM BT.

33CX1462-3

(A line-by-line libretto is available, price 4/6d.)

NEW COLUMBIA

33⅓ R.P.M. LONG PLAYING RECORDS

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

E.M.I. RECORDS LIMITED *(Controlled by Electric & Musical Industries Ltd.), 8-11 Great Castle Street, London, W.1.*

TURKISH COSTUME BY FRANCESCO PONTE. DRESDEN THEATRE, 1728

MUSIC FOR VIOLIN AND PIANO

David Oistrakh

and Vladimir Yampolsky

Clair de lune (No. 3 of "Suite Bergamasque")— *Debussy trans. Roelens;*

Jota (No. 4 of "7 Canciones Populares Españolas")— *Falla trans. Kochanski;*

Extase — *E. Ysaÿe;*

Valse — Scherzo — *Tchaikovsky trans. Bezekirsky;*

Love Song — *Suk, arr. Kocian;*

Three Hungarian Folk Dances — *Kodály, arr. Feigin;*

Légende — *Wieniawski;*

Mazurka — *Zarzycki*

33CX1466

Dinu Lipatti

Jesu, joy of man's desiring — *J. S. Bach, arr. Hess;*

Siciliana (from Sonata No. 2 in E flat for Flute and Cembalo) — *J. S. Bach arr. Kempff;*

Chorale Preludes — *J. S. Bach, arr. Busoni:*
Nun komm', der Heiden Heiland;
Ich ruf' zu Dir, Herr Jesu Christ;

Sonata in E, L.23 — *D. Scarlatti;*

Sonata in D minor ("Pastorale"), L.413 — *D. Scarlatti;*

Barcarolle in F sharp minor — *Chopin;*

Alborada del Gracioso (No. 4 of 'Miroirs') — *Ravel*

33CX1386

NEW COLUMBIA

33⅓ R.P.M. LONG PLAYING RECORDS

(REGD. TRADE MARK OF COLUMBIA GRAPHOPHONE CO. LTD.)

E.M.I. RECORDS LIMITED (Controlled by Electric & Musical Industries Ltd.)

8-11 Great Castle Street, London, W.1

the reprise and at the closing page, and the wonderful *accelerando e crescendo* sweep down the keyboard in the penultimate bar of the piece. One marvels no less at Lipatti's miraculous playing of the *Alborado*. Then we have his lovely playing of the *Siciliana* from the E flat Sonata for Flute and Clavier, the two Bach-Busoni chorale transcriptions, and the two Scarlatti Sonatas, which show his unique touch at its finest. I remain still a little disappointed with his somewhat inflexible treatment of the chorale melody in "Jesu, joy of man's desiring", while lost in admiration of his beautiful playing of the flowing accompaniment to it, but this may be to take too sentimental a view of the piece and one from which Lipatti would have dissented.

Let me recall his last words on earth. His wife asked him, "Why must one suffer so here?", and he replied, "But . . . if we suffer here, it is to prepare us for a better life". So, as his wife says in her foreword to the book *Hommage à Dinu Lipatti*, "he affirmed his faith, his trust in God, who had never deserted him: and his eyes raised to Heaven, he departed to his true country". It is this spirit that informs every note this dedicated artist played: and to ignore that is to be dead to the message of this great soul. Shall we ever see his like again? A.R.

* * *

I seem to pass quite a lot of my life listening to *Cav* and *Pag* . . . and find that, just like opera publics the world over, I enjoy, and am excited by, this music more and more each time. So now I get quite cross with those superior people who "just allow" *Pagliacci*, but wince at the thought of hearing *Cavalleria Rusticana*. A month or two's hard labour at this "Classical Reissues" column ought perhaps to cure them! The latest reissue comes from H.M.V. (ALP1481), which, like the Columbia disc I reviewed recently, is a one-side-each potting of the pair. I praised the Columbia, but this one I think far better still, and heartily urge on anyone who does not wish to go to the expense of buying the full three-decker set (no puns, please).

The selection is slightly different. *Cav* opens with the Siciliana, "O Lola", beautifully done by Björling, but there's no Easter Hymn; we go straight to Milanov's grandly sung "Voi lo sapete, O mama", beautifully rounded off with the full orchestral coda and end of the scena, and then going straight on to the Turiddu's entrance and the duet with him. Then straight on again to the duet with Alfio, and on to the Intermezzo, most beautifully played by the Victor Orchestra under Renato Cellini. No Brindisi, but from "Mama, quel vino" to the end of the piece—and most dramatic and stirring it is.

Pag has the Prologue, with Warren in fine voice but not notably meaningful, "Qual fiamma" and Nedda's *ballatella* sung by Los Angeles, then the duet with Silvio (Robert Merrill), starting at "Decidi il mio destin", and ending just before the return of Canio. Then "Recitar! . . Vesti la giubba", which is simply magnificent, and must be one of the finest things Björling has put on record. The Play Scene begins at Taddeo's "Attenti! Pagliaccio è là", and goes straight through to the end. There is an excellent phrase from Harlequin ("Verso il filtro...") (Paul Franke). Hitherto, I realise, I have underrated Los Angeles's performance in this opera; her singing in the final scene is full of character and glorious sound. And Björling gives us again a splendid "No, Pagliaccio non son". The recording is first-rate, full and warm and exciting, and quite free from distortion.

A 45-EP excerpt from the Columbia *Pagliacci*, on SEL1565, is much less vividly recorded, and—Callas or no—a far less gripping performance. It consists of the beginning and end of Act 2: starting with the assembly of the audience, the Gavotte, and Harlequin's Serenade (Nicola Monti). Side 2 starts a little later than the H.M.V. reviewed above, at Canio's "Coraggio", thereby just missing Nedda's repetition of the fatal words—which is a pity (there was surely room for a few more seconds on the side) and then goes on to the end of the opera, with Di Stefano a far less impressive Canio than Björling. A.P.

A complete set of the Dvořák Slavonic Dances played by the Czech Philharmonic under Václav Talich should be a classic issue, and perhaps it is; but Supraphon do make it difficult to feel convinced. Previously the set was issued on five ten-inch sides, with an unattractive fill-up. In the present reissue, on LPV214 and 215, matters are better in that the fill-up has fortunately gone, but the Dances still take, uneconomically, four twelve-inch sides. Also they are split across the two discs in auto-couplings, each disc having therefore half the Op. 46 and half the Op. 72 set. Neither playing nor recording really seem to warrant preferring this set, even now, to any of its competitors; these are listed, this month, on p. 135, in the course of reviewing a new and excellent Philips selection of the Slavonic Dances.

Ginette Neveu's recording ot the Sibelius Violin Concerto, with Susskind and the Philharmonia, was one of the classic sets of 78's; it is good to have it reissued now on H.M.V. ALP1479. The transfer has been very well managed, though the quality of the recording does not of course quite compare in depth or brilliance with that of the best of to-day's versions. The performance remains a sensitive rather than a brilliant one, with some initial lack of confidence and a rather leisurely finale thrown up somewhat sharply into view by the new clarity and continuity. No lack of assurance in any way, however, mars the Four Pieces for Violin and Piano, Op. 17, of Josef Suk; these are given a fine performance by the Neveus, Ginette and Jean, on the same record by way of fill-up. They are an early work of Suk's, full-blooded and romantic, and sound here remarkably well.

Recent visitors to *The Trojans* at Covent Garden will know very well the majesty and beauty of Berlioz's score. Two samples are coupled on a Philips 45, ABE10020, in magisterial performances by Beecham and the R.P.O.: the *Prelude to Part II* and *Trojan March*. The recording is quite exceptionally good—full, rich, and brilliant, suffering only at the end of the March by becoming all bass drum. This, of course, may merely be a reflection of one of the many reasons why 45's should never have been issued here at all in the first place: they get to the middle too soon.

Only very slightly less well recorded is another Philips 45, ABE10013. This offers escape from the Gardens of Mirabell for Bruno Walter and the Columbia Symphony Orchestra in good, perhaps slightly string-heavy, performances of three Mozart overtures—*The Magic Flute*, *Cosi fan tutte*, and *The Impresario*. M.M.

Georg Solti gives a vigorous and virile performance of Haydn's Symphony No. 102 in B flat, with the L.P.O., and while his tempi are traditional (with the exception of the Minuet, which is on the slow side) the cobwebs are entirely absent. Here and there one finds a touch of the roughness in the strings, but the woodwind playing is fine and sensitive. D.S.

News from Covent Garden

Plans announced for the autumn season at the Royal Opera House, Covent Garden, include a very welcome revival of Britten's *Peter Grimes*, which was last heard there three years ago. Peter Pears and Sylvia Fisher, as then, will sing the leading parts of Grimes and Ellen.

It is splendid news that the opera is to be recorded in full by the Covent Garden Company, under the supervision of the composer. Here is a wonderful chance to show the world what we can do on a big scale, and it is to be hoped that special attention will be paid to clear enunciation of the words by all concerned, for this is the weakest feature, still, of British singing, as the recent production of *The Trojans* again showed.

A mysterious pronouncement that there may be a new production of an opera by a foreign contemporary composer seems to point to Poulenc's *Dialogues des Carmélites*. I hope it may be so. Perhaps the oracle will have spoken by the time these words appear in print.

A new H.M.V. *Pelléas et Mélisande* (with De los Angeles and Souzay) is an exciting prospect to which we may, apparently, look forward. Decca, I also learn, have on their schedule for this year *The Girl of the Golden West*, *Gianni Schicchi*, *Elektra*, *Arabella*, Act 3 of *Die Walküre* (with Flagstad and Edelmann), and several other works. David Bicknell, in search of artists for H.M.V., will not, I am sure, have overlooked Birgit Nilsson—unless she has already been put under contract elsewhere. Her Isolde, in the broadcast from Bayreuth last month, was, if not fully mature, in the great tradition, and her Brünnhilde in the forthcoming performances of *The Ring* at Covent Garden should be a thrilling experience. A.R.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

The first of the new 12-inch Philips "Favourite Music" series to reach me is surely a bargain. It contains four of the most popular movements from the *Sylvia* ballet, "Prelude—Les Chasseresses", "Intermezzo—Valse Lente", "Pizzicato" and "Cortège de Bacchus"; another four from the *Coppélia* ballet, "Prelude—Mazurka", "Entr'acte—Valse", "Thème Slave Varié" and "Czardas"; and the ballet music from Act 5 of Gounod's *Faust* (SBL5203).

The two former are played by the **Lamoureux Orchestra** and the last by the **Paris Opera Orchestra** and **Jean Fournet** conducts throughout. I always like a French orchestra in this music. They give it plenty of bite and do not over-sentimentalise it. There are numerous alternative versions of all three in various couplings and, of course *Sylvia* has been recorded complete and *Coppélia* in much more complete form than here but for the purpose clearly indicated by the name given to this series it seems to me to be ideal and is very cheap at 33s. 8½d. On my copy the surface is a bit ploppy in places but I imagine this to be a fault in the particular pressing.

In the same series is a group of orchestral transcriptions of Bach's music played by the **Philadelphia Orchestra** under **Ormandy** (SBL5207). They are two Fantasias and Fugues in G minor and C minor respectively and a Prelude and Fugue in C minor, the "great" G minor Fugue, the "Air on the G string", "Ach, Gott von Himmel sieh darien", "Come Sweet Death" and an Arioso which is familiar but the identity of which escapes me at the time of writing and the sleeve note does not help. The Fantasia and Fugue in C minor is played in Elgar's arrangement. The others are arranged by Ormandy himself, Harl McDonald, one-time manager of the Philadelphia orchestra and many of whose arrangements have been featured by Stokowski as well as Ormandy, and William R. Smith, assistant to Ormandy and an organist of considerable repute.

Opinions as to the wisdom and propriety of transcribing Bach's organ music for a modern orchestra are many and varied. Probably Leonard Borwick summed it up best and most succinctly when he wrote "an arrangement is justified as it is creative and serves in some way to interpret and illumine the original". For myself, I like most of these arrangements and some of them are brilliant, as is the playing. In particular do I like the pungency of the wood-wind in the magnificent G minor Fugue.

A third record in the first issue of the new 12-inch "Favourite Music" series is called "A Twilight Concert" but this is too much of a hotch-potch for my fancy. The orchestra is the **Columbia Symphony** under **Rodzinski** and with them are **Pennario** (piano) and **Martha Lipton** (mezzo-soprano). The titles, in order of performance, are the *William Tell Overture*, the scherzo from Mendelssohn's *Midsummer Night's Dream* music, Liszt's second *Hungarian Rhapsody*, the Waltz from the *Serenade for Strings* and *None But The Lonely Heart* both by Tchaikovsky, the Farandole from Bizet's *L'Arlesienne Suite No.* 2, Debussy's *Clair De Lune* and the first movement from Rachmaninov's *Piano Concerto No.* 2 (SBL5204).

There are plenty of people who like snippets and "ready-made" programmes, but for myself I should have preferred in particular an alternative to the isolated Rachmaninov movement and the odd song does not seem to fit in somehow. But those who like a programme like this can invest in this disc without qualms for the playing is virtuosic (a trifle too much so perhaps in the finale of the *William Tell Overture*) and the recording is of excellent quality, as it is in the two discs previously mentioned.

Another record about which I feel the same is "Concertos Under the Stars", in which **Carmen Dragon** conducts the **Hollywood Bowl Symphony Orchestra** and **Pennario** is the piano soloist (Capitol P8326). Such of the pieces played as were not originally written for piano and orchestra have been transcribed for this combination, with varying degrees of success. Much the best is the scherzo from Litolff's *Concerto Symphonique*, which needed no rearrangement of course, and the least successful is the adagio from Beethoven's *Moonlight Sonata* whose new dress is very drab and dull. The other titles are Liszt's *Liebesträume*, Hubert Bath's *Cornish Rhapsody*, Addinsell's *Warsaw Concerto*, Alfsen's *Swedish Rhapsody* and a most ponderous version of Rachmaninov's *Prelude In C Sharp Minor*.

On the other hand Capitol P8347 contains by far the best recording of Grofé's *Grand Canyon Suite* we have yet had coupled with the same composer's *Mississippi Suite*, which does not seem to have been recorded in LP form before, though I recall an old Paul Whiteman version on 78s. These too are played by the **Hollywood Bowl Orchestra** but conducted by **Felix Slatkin**. If not rated too highly, but regarded as light-weight entertainment of symphonic type, I find both these suites to be enjoyable. The playing and recording are brilliant.

Even so, neither of them can compare with Bizet's two *L'Arlesienne Suites* which are surely among the very best and most attractive light music ever written. A new recording by the **Bamberg Symphony Orchestra** under **Leitner** is full of affection, very beautiful in every way and to be recommended unreservedly (D.G.G. DGM19034).

Kostelanetz's new collection of bon-bons on Philips BBL7126 can be recommended to those with a very sweet tooth. The playing is very fine in its way but I should have liked more spice and less sugar in some of the arrangements, and in the playing too. The title of the record is "Café Continental" and it contains the waltz from Kalman's *Sari*, Dvořák's ever-popular *Humoresque*, Lehár's *Gold And Silver Waltz* and the waltz from *Gypsy Love*, Schumann's *Träumerei*, Stolz's *Two Hearts In Three-Quarter Time*, the fifth of the *Hungarian Dances* by Brahms and his *Lullaby*, the waltz from Oscar Strauss's *Waltz Dream*, the *Pizzicato Polka* by the Strauss brothers, *Vienna, City Of My Dreams* and *Hora Staccato*. On the record sleeve the last is attributed to Heifetz-Dinicu, but the label puts the two names in the correct order.

After so much saccharine it is pleasant to come to five of Percy Grainger's piquant arrangements played by the **Rochester "Pops." Orchestra**, conducted by **Morton Gould** on Philips NBE11054. They are *Country Gardens, Mock Morris, Shepherd's Hey, Irish Tune From County Derry* (which is, of course, another name for the "Londonderry Air") and *Molly On The Shore*. I wish room could have been found for *Handel In The Strand*, which is my favourite among all Percy Grainger's works, but this would be too much for a 45 EP which is already very well filled. This is a very enjoyable disc indeed.

Another 45 EP of extremely good value is D.G.G. EPL30095. Those who have not already got the two overtures from Strauss's *Die Fledermaus* and *The Gipsy Baron* could not do better than get this, for both performance, by the **Bamberg Symphony Orchestra** under **Fricsay,** and recording are first class. While talking of D.G.G. records they have recently set all other companies an excellent example. When I heard they were abandoning their admirable plain but dignified sleeves in favour of more decorative ones I was very regretful for their old sleeves were so good practically. They were constructed so as to make it really difficult to scratch a record when withdrawing or replacing it. But the new sleeve is equally practical as well as decorative. The smooth inner surface being turned over protectively at the edge. Secondly, they are the first to provide an inner sleeve for EPs, which are as much in need of protection as their larger brothers.

My last orchestral record is "Soirée Tzigane", a selection of light Hungarian music played by the instrumentalists of the **Hungarian State Folk Ensemble** (Vox VX1000). There are two conductors, **Imre Albert** and **László Gulyás.** I personally prefer this to their earlier disc, although there is perhaps rather more variety in the former. The music draws from the same sources that Liszt and Brahms, among others, drew and the playing is highly virtuosic. In particular there is some clarinet playing that is positively dazzling.

At the head of my vocal records may be bracketed two by choirs from Wales and Scotland respectively. "Music from the Welsh Mines" (Delysé ECB3142) is descriptive of the **Rhos Male Voice Choir** rather than what it sings. The choir is, I should estimate, about 60 strong its and members are drawn from those who work in the collieries in and around the little town of Rhos in the Welsh border country. The conductor is **Edward Jones, John Tudor Davies** accompanies on the organ and the record was made in St. Mark's Church, St. Johns Wood, London.

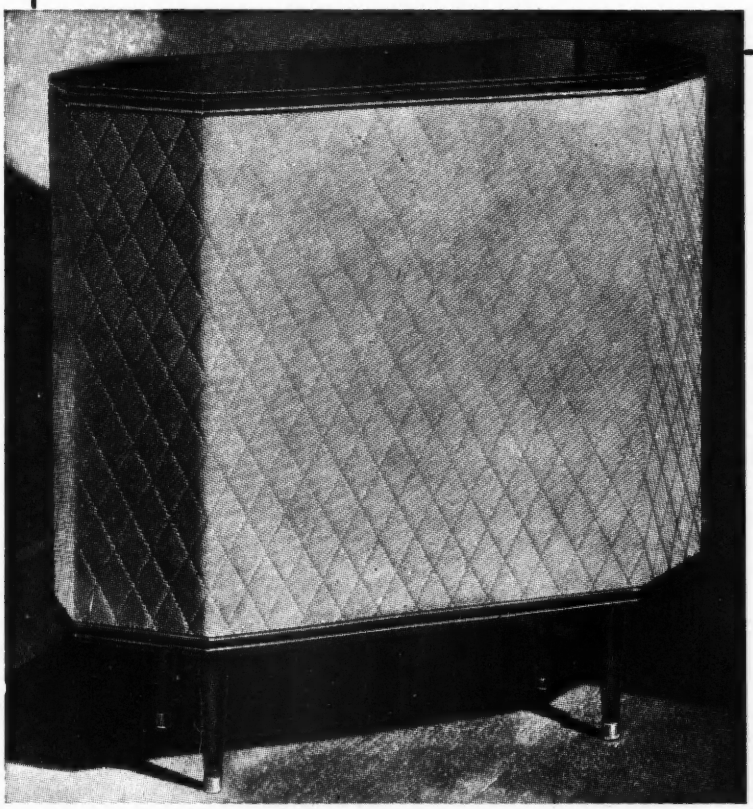
The recital opens and closes with *Land of My Fathers*, sung with true national fervency. In between is a wide variety of music. Supremely beautiful are the *Ave Verum* of Lodovico Viadana (c. 1564-1645) and Schubert's setting of the Twenty-Third Psalm. The former is surprisingly melodic. The Welsh songs are *Llef*, a prayer for strength, *Tydi a Roddaist*, praying for the capacity to enjoy the fair things of life, two love songs, *Ar Doriad Dydd* and *Myfanwy*, *Bryn Calfaria*, a hymn of praise, and *Hiraeth* which expresses the nostalgic longing of an exile for his homeland.

The Scottish choir is the **Glasgow Orpheus** under its great conductor **Sir Hugh Roberton** who introduces some of the songs which are taken from one of the LPs already issued. They are *An Eriskay Love Lilt, Ae Fond Kiss, The Dashing White Sergeant, Ca' The Yowes* and *Bonnie Dundee*. We all regretted that when Sir Hugh felt impelled to resign because of advancing years the choir decided to disband itself—but we all understood the reason. For fifty years H.S.R. had been the Orpheus and the Orpheus had been H.S.R., as the choir's president put it, and the one without the other was just unthinkable.

A group of sixteen "Negro Spirituals" sung by the **Golden Gate Quartet** with rhythm accompaniment on Col. 33CSX7 suffers somewhat by coming after the above two records. Both the arrangements and the singing are the acme of sophistication.

Coming now to solo voices **Robert Wilson** sings four popular songs grouped under the title "Scotland the Brave" (H.M.V. 7EG8246). I have heard him in better voice and also in better songs. I like much better **Father Sydney MacEwan** in a group of Hebridean songs—*Eriskay Love Lilt, Maire's Wedding, To People Who Have Gardens, Song Of The Seals* and *Island Shieling Song* (Philips NBE11056).

A glimpse of the future...



After exhaustive research and investigation into the design and Manufacture of Electrostatic Loudspeakers, Goodmans Industries, Limited will be demonstrating the World's most advanced FULL RANGE

ELECTROSTATIC LOUDSPEAKER

See and hear this demonstrated on **STAND No. 116**

RADIO SHOW, Aug. 28-Sept. 7
EARLS COURT, LONDON, S.W.5

GOODMANS

Write for new instructive publication now ready, Goodmans "High Fidelity Loudspeaker Manual." Free on request.

for the present

A comprehensive range of the most up to date High Fidelity Moving Coil Loudspeakers and Loudspeaker Systems in Europe will also be exhibited and demonstrated. Whilst providing the utmost accuracy of Sound reproduction, this range covers most individual requirements.

GOODMANS INDUSTRIES, LIMITED, AXIOM WORKS, WEMBLEY, MIDDX. *Telephone: WEM 1200 Cables: Goodaxiom, Wembley, Middx.*

See it . . . hear it . . . the NEW

DANSETTE

Conquest

A high quality record reproducer in the contemporary manner. The powerful three stage printed circuit amplifier gives a high output through dual speakers covering full audio range. The Conquest is powered by the latest B.S.R. 4-speed motor. High fidelity turnover cartridge ensures uniform purity of tone. The attractive washable two tone case closes to play all sized records, with tone and volume controlled independently. Colours : Red or Blue with Luxram Cream ; Check/Red, Check/Blue, Black/Tangerine or two tone Brown.

GILT FITTINGS

LATEST BSR MOTOR

DUAL SPEAKERS

16½ GUINEAS TAX PAID

Dansette Conquest Auto Model Available 25 gns. Tax paid.

SOLE MANUFACTURERS:

J. & A. MARGOLIN LTD.

Plus-a-Gram House,
112-116 Old Street,
London, E.C.1

Telephone: CLErkenwell 2133.

To: J. & A. Margolin Ltd. (Dept. G.1.) 112/116 Old Street, London, E.C.1

Please send me Free Coloured Catalogues of all models from 13½ gns.

NAME (Block Letters Please).....

ADDRESS.....

..... G.1

Harry Secombe contributes four more "Richard Tauber Favourites" on Philips BBE12131. Surely it is a mistake to invite so obviously a comparison that cannot be very favourable.

Two Topic 10-inch LPs continue this little company's policy of offering folk music, using the term in its broader sense. **Peggy Seegar,** daughter of two arrangers of American folk music and sister of a famous banjo player, sings a group of songs native to, or adopted by, North America. *Cumberland Gap* is the only one that is at all well known here and this old version is much to be preferred to the modern skiffle group versions (IOT9).

IOT11 is simply called "John Gibbon's Disc" and introduces a singer and guitar player who is new to me. The material is promising but **Mr. Gibbon** has much to learn yet, even about Blues singing.

That the accordion can be much more than a squeeze-box no-one can demonstrate better than **Toralf Tollefsen** and his "Spotlight Accordion" reveals some astonishing virtuosity (Col. 33CSX7). Whether his choice of music is always appropriate is another matter. *The Marriage Of Figaro Overture*, for instance, is barely articulate. On the other hand, *Hora Staccato* arranges admirably and the scherzo from the Litolff *Concerto Symphonique* is quite exciting. There are twelve bands in all.

Finally, Scottish Country Dancers will welcome a new record played in strict tempo by **Tim Wright's** excellent band on H.M.V. 7EG8247.

MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 *r.p.m. number indicates its availability at* 45 *r.p.m. The numbers are the same with the addition of the prefix* "45". *Where the* 45 *r.p.m. number is different it is given immediately after the* 78 *r.p.m. number.*

My greatest problem every month when reviewing is where to start listening, and having listened, which to mention first. (My original carefree system that was no system at all, taking discs at random, got me into such chaos that I nearly precipitated a major domestic crisis; there were records everywhere, slowing down the spring-cleaning.) Suppose we start, though, with one of the obvious "hits", a peculiar Oriental number with a dual personality? If you know it as *Shish-Kebab*, you will be well-advised to try **Ted Heath's** good meaty version on Decca F10913* (backed by a nice "fat" sounding boogie piece called *Headin' North*) before considering the more pedestrian **Ralph Marterie** offering on Mercury MT158 (though the reverse of this is a weird affair called *Tricky*, with moaning muted brasses, very effective). If, on the other hand, you know this stop-and-start tune as *Harem Dance*, you will find it performed by what is vaguely but ambitiously termed **Armenian Jazz Sextet** on London HLR8454*, suggesting Ketelbey's vivid sound portraits (backed by an unintelligible vocal called *Pretty Girl*), and there is yet a fourth record of it by **Roger "King" Mozian** and his Trumpet and Orchestra on Bruns. 05689*. This is not as much "in character" as the Armenian and the Heath versions, and the backing is a dull rendering of *Mangoes*, without vocal. The same band do a vocal calypso called *Limbo*, which is apparently nothing to do with the lost-souls department, and a non-vocal *Fire Down Below*, with unmusical but perhaps appropriate fire-siren effects (Bruns. 05690*). This in turn has been recorded by **Edric Connor** on Oriole CB1377, but his other song, *Give*, is much more in his dignified style; sloppy ballads are not for him.

Wonderful! Wonderful! is a most attractive new ballad that is very much recorded this month. Four versions have already come in—ranging from the obviously operatic (and too dramatic) style of **Jan Peerce** on R.C.A. 1012* (with yet another *Bluebird Of Happiness*, recitative and all) to the simple sweetness of **Joan Regan** (Decca F10911*), with a rather corny waltz, *Speak For Yourself, John*, but **Ronnie Hilton** (H.M.V. POP364*), who sings it a little more slowly, is hardly less effective (and has a better backing, *The Miracle Of Love*), while **Gary Miller** (Nixa N15094) sings it as a bolero, which is not the best rhythm for the number, as there is nothing Latin about it, though he also gives us a good reading of *Love Letters In The Sand*, yet another old tune revived. The melody here is better than the words; if you agree with this, I advise you to buy **Joe Loss** and his Orchestra playing it with customary richness on H.M.V. POP368*, backed by that other very tuneful hit, *Dark Moon*.

There are plenty of other good band records, too, of all kinds. There is **Humphrey Lyttelton** (Parlo. R4333*) in his own *Creole Serenade*—which is hardly that, but pleasant—and *Early Call*, featured in the film "The Tommy Steele Story", with lots of muted trumpet by the leader, on echo (there are four other songs from the same film sung by the central character on Decca DFE6398, by the way); there is the **Kirchin Band** (Parlo. R4335*), who gibber vocally in *Teenage World* and redeem themselves in a most attractive *So Rare*, with clarinet and vibraphone in restrained accord; and there is

THE MONTH'S CHOICE

Ted Heath	Decca F10913
Joan Regan	Decca F10911
Joe Loss	H.M.V. POP368
Les Brown	Capitol T812
Frank Chacksfield	Decca LK4198
Woody Herman	H.M.V. POP371
Peter Sellars	Parlophone R4337
Perry Como	H.M.V. POP369

a recording made in the Butlin Holiday Camp at Skegness by **Joe Daniels** and his Band (Parlo. R4330*), of *Bottle-Beatin' Blues* (plaintive, and restrained, like the applause at the end) and by contrast, *Oi! Oi! Oi!* which is vulgar and proud of it.

Rock-a-Bugle (Parlo. R4331*) is exactly what you'd expect, when played by the brassy **Tommy Watt** Orchestra; the reverse, *Crickets On Parade* is cheerful, and the same number is played more leisurely by **Bobby Christian** on Oriole CB1384. The other side of this is *Enough Man*, an incredibly monotonous affair with an anonymous Fats Waller-like voice yelling the title and other comments, with which I could not agree more.

The same label presents four numbers from the musical "Harmony Close", all by **Robert French** (CB1373/4), music that is gay, tuneful and non-vocal. Mostly strings and woodwind, these are attractive records, and so too are two lively stringy numbers by **David Carroll** and his Orchestra on Mercury MT162, *Fiddlesticks* and *Fiddlin' The Blues*. I think I prefer the more serene Carroll records of the last few months, but these are very good.

Very good is too moderate a phrase to use of **Les Brown** and his Band of Renown on a 12-inch Capitol (T812), which includes fine modern performances in good taste of standards like *Sleepy-Time Gal*, *Cecelia* and *In The Mood*. The set is called "Dancer's Choice", and it's all good dance-listening music.

I doubt whether dancers will find **Frank Chacksfield's** *Waltzes To Remember* very suitable for dancing, but they certainly are for soothing listening; mostly old-timers from shows, they are well-arranged and beautifully played (Decca LK4198). **Franck Pourcel,** France's reply to Mantovani, Chacksfield and the rest, also has a fine set under the name *Boulevards Of Paris* on H.M.V. DLP1150.

The new **Charles Chaplin** film "A King In New York" has produced three records of the theme music, *Mandoline Serenade*. Although one of these is under the direction of the composer, on H.M.V. POP370*, it seems heavier than **Norrie Paramor's** on Col. DB3974*; both these are coupled with the *Spring Song* theme from the same film, and there is little to choose between them. But the third is by trumpeter **Murray Campbell** (Philips PB718), which is a brilliant and sober piece of brass playing, but not in keeping with the character of the music. The other side is *Gypsy Trumpet*, which makes a change from the usual fiddles.

When thinking of brilliant trumpet playing, it isn't more than a second or two's thought to **Eddie Calvert,** whose *Forgotten Dreams* (Col. DB3975*) is also out of character, as this is essentially a piano piece. (The reverse, *Our Concerto*, is better, but then *that* has quite a lot of piano.) There are two other recordings of *Forgotten Dreams*, however, both piano showcases. **Semprini** (H.M.V. POP372*) reaches the nature of the thing in a most charming performance with *Scusami* on the reverse, while **Joe Henderson** (Nixa N15099) gives it rather too rough handling—it's a very delicate reverie after all—and shows that *Coffee Bar Jive*, with all the clamour of these establishments, is more his cup of coffee.

While on the subject of piano records, I ought to mention a new **Liberace** EP (Philips BBL12122), mostly of Latin tunes like *Cumana*, on a matt-surface piano (no stinging brilliance or jangle-box stuff here, of course), and a foursome of show tunes by **Bill McGuffie** on Philips BBE12096. These are hardly for close listening. **Julian Slade,** on the other hand, has a selection of his own numbers from the new show "Free As Air", on Parlo. R4327*, pleasing and tuneful, and **Paul Burkhard** on the same label (R4336*) has some good things from "Oh My Papa", including the title number, of course.

The freshness of these made them more interesting reviewing than the rather mechanical beat of the **Dennis Wilson** rhythm section on Delysé Envoy VOS3111, in a bunch of well-worn "favourites" (though I've heard them too often for them to be favourites any longer). **Crazy Otto** (Polydor BM6080) is the exact opposite, tonally, to the sleek Mr. Wilson, but his hollow-sounding instrument is not unpleasant in *Mammy O' Mine* and *Somebody Else Is Taking My Place*, though enough is as good as a feast.

Both these are really old numbers, as most people will know. If you do not cherish memories of the good old days, and prefer modern abstract design, then you must try **Woody Herman** and his Orchestra in a first-rate work of this kind, *Gina*, with a well-made tribute to Duke Ellington, *I Remember Duke*.

These are on one side of Cap. EAP2-658; the other is a more esoteric number in its appeal, *Captain Ahab*. This wants getting used to. Incidentally, Mr. Herman has reverted to being a vocalist, supported by a splendid modern group directed by **Marty Paich,** in *Makin' Whoopee* and *Comes Love* (H.M.V. POP371*). He leaves nothing to be desired, and could teach some of these late-comers what timing, taste and balance mean.

The rest of the orchestral records are more or less ordinary, but they all have something commendable: **Geoff Love** (Col. DB3977*) gives *You Are My Heart's Delight* a Latin treatment, and *Ma Belle* is played as a tango, both a little heavily; *Ruby Lips* by **Les Baxter** (Cap. CL14748*) is another tango, more exotic, while *The Lonely Whistler* is inclined to drag; and **Ray Anthony's** *Lonely Trumpet* would have been improved on if the gurgling organ had been omitted (Cap. CL14752*). The backing is cutely titled *Cello-Phane*, but most of it is trumpet and do-de-oo-do vocal, with occasional glimpses of 'cello. There is some more, better, tuneful Latin music on Cap. CL14751* by **Lou Busch** and his Orchestra in *Cayo Coco* and *Hot Cappucchino*, which is a kind of coffee, I believe. There are three EPs on Bruns. (OE9334, 9335 and 9339) by **Jack Pleis** and his Orchestra and chorus of songs from Walt Disney cartoons, which are efficiently played and sung, and in the same category, we have an Oriole (CB1379) by **Camarata** of *Railroadin' Man* and *Westward Ho! The Wagons*, with lusty, if leisurely chorus. These red-blooded male choruses are a relief from the effeminacy of certain artists who bleat; for that reason I welcome **Mitch Miller's** in *Who Will Kiss Your Ruby Lips?* which is another of those Civil-War type numbers (dealt with in similar fashion to *The Yellow Rose Of Texas* and *Bonnie Blue Gal*). The reverse is another pseudo-exotic jangler, *Java* (Philips PB716).

While I'm discussing these more robust songs, I would like to bring to your notice another **Fess Parker** record (Oriole CB1378), of *The Ballad Of John Colter* and *Wringle-Wrangle*, which will probably please those whose 'teens are yet to come or which have past some time since. The "love" angle is toned down to a minimum. *Shenandoah Rose* just about scrapes into the Civil-War-type pigeon-hole, as sung by **Hugo and Luigi** and chorus on Col. DB3978*, but the backing, *Rockabilly Party*, is another of those barbecue songs, different in that its teenage appeal lies in the whooping bonhomie of suggesting suitable records by top-line stars (who thus get a free boost!) to bring to the party.

Well, I've got on to the teenage stuff now, so here goes with the usual cartload. **Tommy Sampson** and the Strongmen (Melodisc 1411*) does *Rock-'n'-Roll Those Big Brown Eyes* and *Rockin'* in a conventional manner that their young public will take; **Donald Peers** (Oriole CB1385) goes all juvenile with *Start Movin'* (which only shows what being young at heart will do!) and *I Just Want You To Want Me*; **John Fraser** (Nixa N15098) is a better actor than singer on the showing of *Bye-Bye, Love* and *Why Don't They Understand?* and **Annie Laurie** (Parlo. DP535) hasn't the sort of personality for which I would lay me doon an' dee, though her raucous voice and bashing accompanists may have their following.

Paul Anka (Col. DB3980*) says in *Diana* that he is so young; he certainly sounds it, and both this and the backing are pretty crude. How much sweeter and more attractive, even though tearstained, are two numbers by **Joyce Hahn** (London HLA8453*)—*I Saw You* and *Gonna Find Me A Bluebird*. She is quite an artiste—she may one day have a following such as **Keely Smith** is beginning to acquire. Her Capitol record (CL14754*) of *You'll Never Know* and *Good Behaviour* (which is even spelt American fashion on the label, without the u) is husky and features twangy guitars *en masse*.

Guitars—that suggests skiffle, of which there is plenty. But it takes a **Peter Sellars** to parody it successfully, though along different lines from Stan Freberg's immortal effort. Mr. Sellars seizes on the late Harry Champion's two best-known numbers, *Any Old Iron?* which ribs skiffle (with the aid of Mate's Spoffle Group and Fred Spoons, E.P.N.S.) and also Harry Belafonte's brand of calypso in *Boiled Bananas And Carrots* (Parlo. R4337*). By the way, the four **Goons** titles on Decca are now out on DFE6396, providing quarter of an hour of more or less uninterrupted lunacy.

But to skiffle . . . It seems we still have its parodists and leg-pullers, and on Parlo. R4329*, **Jim Dale** (not the Doctor of Diary fame) deals expertly with *The Piccadilly Line* à la Lonnie Donegan. *The Northern Line* on Philips PB719 by **Sonny Stewart** and his Skiffle Kings is not about the London Underground, however, but is a Western number like its mate, *Black Jack*. **Don Lang** is now doing skiffle numbers, and presents a wide selection of them, many apparently genuine, on H.M.V. DLP1151. There is some good and fresh material here, which can also be said of **Chris Barber's** new Nixa record (NJ2017) of *Gypsy Davy* and *Can You Line 'Em?* I wouldn't have said **Buddy Greco's** Skiffle Gang was a skiffle band at all; it sounds like any other rhythm section on London HLR8452*, and certainly the tunes are ordinary sentimental ballads, put over in a very ordinary way—*Game Of Love* and *With All My Heart*.

The latter number is also recorded by **Eve Boswell,** who does it more appealingly on Parlo. R4328* than any yet. Her other song is *Sugar Candy* (based on *Bobby Shafto*) and it's sweeter candy than the brand purveyed by **Georgia Gibbs** on R.C.A. 1011. There are better records of sentimental songs by people like **Michael Holliday** (Col. DB3973*) in *All Of You* and *It's The Good Things We Remember*, and **Perry Como** (H.M.V. POP369*) in *Childhood Is A Meadow*, a delightfully different song. The reverse is *Silk Stockings*, the sensuous title song from the Cole Porter score from the film of the same name, extracts of which are now on M.G.M. 963/4* and which feature **Cyd Charisse** and **Fred Astaire,** amongst others. (**Gene Kelly** also has a film souvenir in *The Happy Road*, which is paired with an amusing presentation of *My Baby Just Cares For Me*, partly in "cod" French, on M.G.M. 965*.)

It's hard to beat **Frank Sinatra** at the sentiment business, of course, as he demonstrates amply in a fine set of revivals on Philips BBL7168, and in a pair of new ones on Cap. CL14750*, *You're Cheatin' Yourself* and a first-rate one of its kind, *Something Wonderful Happens In Summer*. **Kate Smith** is also a past-mistress at the art, as most of us know, and her latest disc, an LP of chiefly Gershwin but also other compositions, again underlines this (Cap. T854). It was a good idea to team **Rosemary Clooney** with the **Hi-Lo's,** whose LP (Philips BBL7156) is a fine collection of good standards, not worn-out ones either.

A different kind of sentiment was **Al Jolson's,** and his memory is kept green by the issue of two Brunswick EPs (OE9336/7) which include songs like *Swanee* and *My Mammy*, and couldn't miss being successful as a result. **Jerry Lewis's** continued attempts to follow in Jolson's footsteps with the latter number hardly become him, however (Bruns. 05693*).

Among the more sophisticated singers' records is a fine new one by **Ella Fitzgerald** (H.M.V. POP373*), from her recent LPs of Rodgers-and-Hart and Cole Porter songs—*Manhattan* and *Ev'ry Time We Say Goodbye*. By way of contrast, **Billie Anthony** (Col. DB3970*) has two unsophisticated "fresh-air" numbers in *One* and *It's Fun Finding Out About London*, and **Dickie Henderson** (Col. DB3972*) sings *Tip-Toe Through The Tulips* and *Let The Grass Grow* in similar vein.

The oddments include a nice yodelling record by **Franz Lang** and **Liesl Steininger** (Philips BBE12126), who sing four Alpine songs with characteristic abandon that never sounds cheap, and two organ discs. **Gerhard Gregor** (Polydor BM6071) plays a Strato Organ, evidently an electric one, more stertorous than usual, and **Ken Griffin** switches from a similar instrument (*In A Shanty In Old Shanty Town*—if that's a piano effect on the organ, it's a fine one) to the more majestic tones of a Wurlitzer for *Mexicali Rose*, strangely haltingly phrased (Philips PB720). Then there is the new **Stargazers** issue (Decca F10916*) of *Who Is It?—It's The Milkman* (of all the lunatic lyrics) and the I.T.V. commercial jingle for Murray-mints, under the title *Sorry, You'll Have To Wait*. Quite good fun.

The remainder of this month's bag are all calypsos. **Edmundo Ros** has a collection of unusual—and, we're told in the sleeve-note, some original—calypso songs, on Decca LK4202, and he puts them across without that irritating high-pitched voice that most singers of this genre use. The **Norman Luboff** Choir offer four more in *Calypso Mood* (Philips BBE 12128) chorally and "respectably", as it were, and the rest are by people of the Caribbean aristocracy such as **Lord Kitchener** (Melodisc 1390*), who celebrates *The Birth Of Ghana* and a non-vocal *Kitch's Mambo Calypso*, not very interesting, average Latin stuff; **Lord Melody** on M.R.S. DSM55 (these are produced for Stanley Motta Ltd., of Kingston, Jamaica, and are apparently available here), who has a very pleasant mellow trumpet in his accompaniment; the **West African Rhythm Brothers** (Melodisc 1414*) whose work is of rather limited appeal, I fancy, and **Mona Baptiste** (Polydor BM6079) in *Amatin*, partly in Creole patois, and *Pepita*, a rather commercial-sounding calypso.

"THE GRAMOPHONE" POPULAR RECORD CATALOGUE

MASTERS EDITIONS

★ **Volume One** lists all microgroove discs and recorded tapes issued from June, 1950, to March, 1955. *Price* 3*s.* 6*d.*

★ **Volume Two** lists discs at all speeds and recorded tapes issued from April, 1955, to March, 1956. *Price* 2*s.* 6*d.*

★ **Volume Three** lists discs at all speeds and recorded tapes issued from April, 1956, to March, 1957. *Price* 2*s.* 6*d.*

AVAILABLE FROM YOUR RECORD DEALER OR DIRECT FROM THE PUBLISHERS

PLEASE ADD 5D. POSTAGE

"The Gramophone"
49 Ebrington Road, Kenton, Harrow, Middlesex

Britain's Finest Hi-Fi Equipment

We have devoted over 22 years entirely to the design and manufacture of audio equipment and we are proud of our position as leaders in this field. We were the first firm in the world to design and market Amplifiers having a total distortion content as low as 0.1% ; a claim which was received with incredulity in 1945, but which was subsequently confirmed by the National Physical Laboratory and has become an accepted world-wide standard.

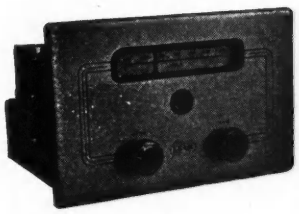
High engineering ideals have guided our efforts, and Leak Amplifiers have been the choice of the B.B.C., Commonwealth and foreign Broadcasting authorities and Recording Studios. This acceptance by professional audio engineers has led to a demand for Leak equipment from music lovers throughout the world.

On the important question of prices it is appropriate to mention one of the basic principles of Leak design. From long experience and by extreme attention to design details during development work on the pre-production models, we enable our craftsmen to achieve a high output per man-hour. The labour costs thus saved offset the increased cost incurred for high grade materials, components and finishes, and this, together with quantity production (made possible only by a world-wide market), explains how quality products may be sold at reasonable prices.

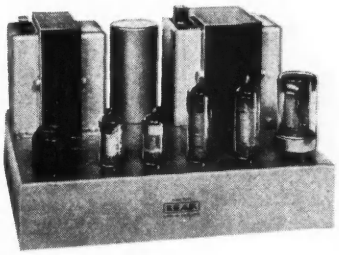
An important Test Report

Independent laboratory tests of the Garrard 301 transcription turntable were recently carried out by Audio Instrument Company Inc., New York, U.S.A., under the direction of Mr. C. J. Lebel (Chairman of one of the groups which prepared the NARTB Standards). It was necessary that the pickup and amplifier system should conform in response to the RIAA—New AES—New NARTB response curve within ± 1db, and in the tests of this excellent transcription unit ***the components selected for use as complying with this requirement were a Leak tone arm fitted with Leak cartridge and a complete Leak pre-amplifier and power amplifier Model TL/10.***
The full test report appeared in the February, 1957 issue of "Wireless World," pages 22 and 23.

*

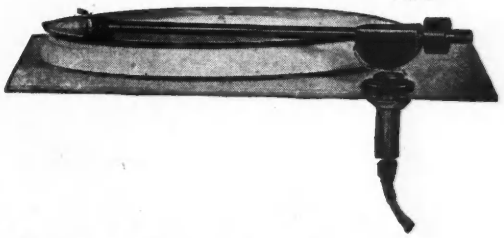


**



**

***



If you are unable to visit the B.S.R.A. Exhibition at the Waldorf Hotel, Aldwych, W.C.2, 20/21/22 September, we invite you to complete the coupon below and post to us for details of New Leak High Fidelity Equipment.

LEAK

The First Name in High Fidelity . . .

H. J. LEAK & CO. LTD., BRUNEL ROAD, WESTWAY FACTORY ESTATE, ACTON, W.3, ENGLAND

Telegrams : Sinusoidal, Ealux, London
Telephone : SHEpherds Bush 1173/4/5 *Cables : Sinusoidal, London*

Please send details of

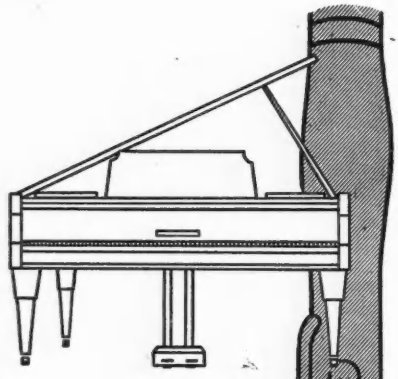
* ☐ *FM Tuner*
** ☐ *Amplifiers*
*** ☐ *Gram. pickup*
☐ *Name and address of my nearest Hi-Fi dealer*

Name .....

Address .....

.....

G



Classics or 'pops'

THEY ALL SOUND THEIR BEST ON

Trixette

features for fidelity

TONE COMPENSATION
Full Bass and Treble response is achieved by the wide-range controls, for maximum enjoyment of your records.

GARRARD OR MONARCH RECORD CHANGER
These superb mechanisms are reliable and simple to operate, and the A410 is available fitted with either one, to choice.

IMPROVED REPRODUCTION

A complete re-designing of the amplifier gives much greater volume and 'life' to your recordings.

However high your brow, the music you like will always sound its best on a Trixette.

Each gramophone in the range is made with a combination of ingenuity in design and skill in production methods which ensures that your Trixette will be the finest portable or table model in its class. The gay and harmonious duo-tone leathercloth finishes of the portable models make them a delight to look at as well as to hear—in fact, once you have seen and heard a Trixette, you won't be happy until you've got one yourself!

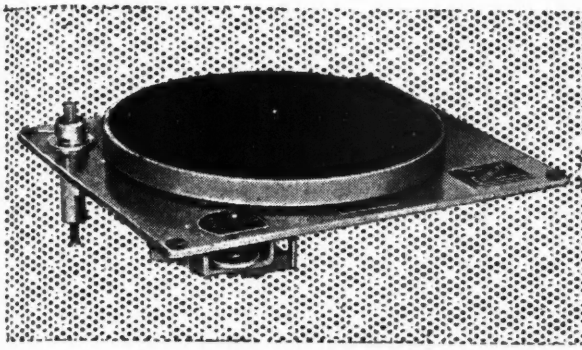
A 410 4-SPEED PORTABLE GRAMOPHONE

The model illustrated is one of our most popular portables. It can be supplied with either the Garrard RC120/4 or Monarch 4-speed autochanger, with optional manual operation. The amplifier is of new design with greatly increased volume and a degree of tonal fidelity which is astonishing in such a compact gramophone. Separate Bass and Treble controls are also fitted and the loudspeaker is a 6" high-flux elliptical type, mounted behind a neat front grille in contrasting materials to the cabinet. The pick-up is a high-gain crystal type with easily-replaceable sapphire styli. A range of finishes is available, with smart gilt fittings and snap-back leather carrying handle.

A410/G (*with Garrard RC120/4*) - **26** gns. A410/B (*with Monarch changer*) - **25** gns.

Trixette 4 SPEED GRAMOPHONES

The Trix Electrical Co. Ltd., 1-5 Maple Place, Tottenham Court Rd., London, W.1 *Tel.*: Museum 5817 *Grams.*: Trixadio Wesdo London



the Connoisseur

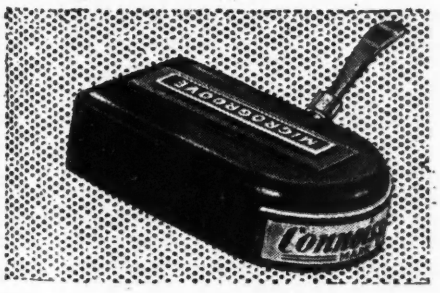
TRANSCRIPTION MOTOR

costs £28.11.0

THIS IS WHY Connoisseur equipment is built for the man who is seeking perfect reproduction. It will take him farther along the road towards perfection that he has ever been before. That is why he must put fidelity first and price second before he chooses Connoisseur.

The Connoisseur 3-speed Transcription Motor is possibly the finest turntable in the world today. It has several distinctive features. This unit is fitted with a synchronous motor and a lathe turned 12-in. non-ferrous turntable. A 4% variation is obtained on all three speeds. The speed change takes place mechanically, and no braking action is placed on the motor. This runs in synchronisation at all settings. The motor will remain in synchronisation even with as wide a variation as from 250 to 180 in line voltage.

The best materials are used throughout regardless of cost. The main spindle is precision ground and lapped to mirror finish. It runs in phosphor bronze bearings. The motor platform measures 15¾ in. by 13½ in. with 3¾ in. clearance beneath the motor board. The platform is constructed of a heavy zinc alloy die casting ¼ in. thick. It is ribbed for strength and is hammer finished in silver grey.



The Connoisseur Pickup is built to the same precise standards. It has a downward pressure of only 4 grams and a frequency range from 20 to 20,000 cycles at 33⅓ r.p.m. The total armature mass, suspended on Nylon, weighs only 4 milligrams. Available with Diamond or Sapphire armature.

Prices: Pickup complete with 1 head fitted with Diamond Armature, £8.19.0, plus Purchase Tax £3.16.6. Head only, £6.12.0, plus Purchase Tax £2.16.5. Replaceable Armature System, £4.10.0, plus Purchase Tax £1.18.6.

Pickup complete with 1 head fitted with Sapphire Armature, £5.17.0, plus Purchase Tax £2.10.0. Head only, £3.10.0, plus Purchase Tax £1.9.11. Replaceable Armature System £1.4.0, plus Purchase Tax 10/4.

A. R. SUGDEN & CO (Engineers) LTD

WELL GREEN LANE . BRIGHOUSE . YORKSHIRE

Telephone: Brighouse 2397 **Telegrams: Connoiseur, Brighouse**

Here's the tape recorder for YOU! says JACK JACKSON

And who should know better than the popular maestro of the magnetic tape, the man who bewitches millions on TV and Radio with his special brand of record magic? Get a Walter yourself and start rounding up your own records—voices, music, sound effects—your Walter 303 will bring them back to life.

Here's Why–

SIMPLE CONTROLS

Only two! The 'joystick' (exclusive to Walter) for Record, Play, Fast Forward and Fast Reverse, and the Volume control.

SUPERB QUALITY

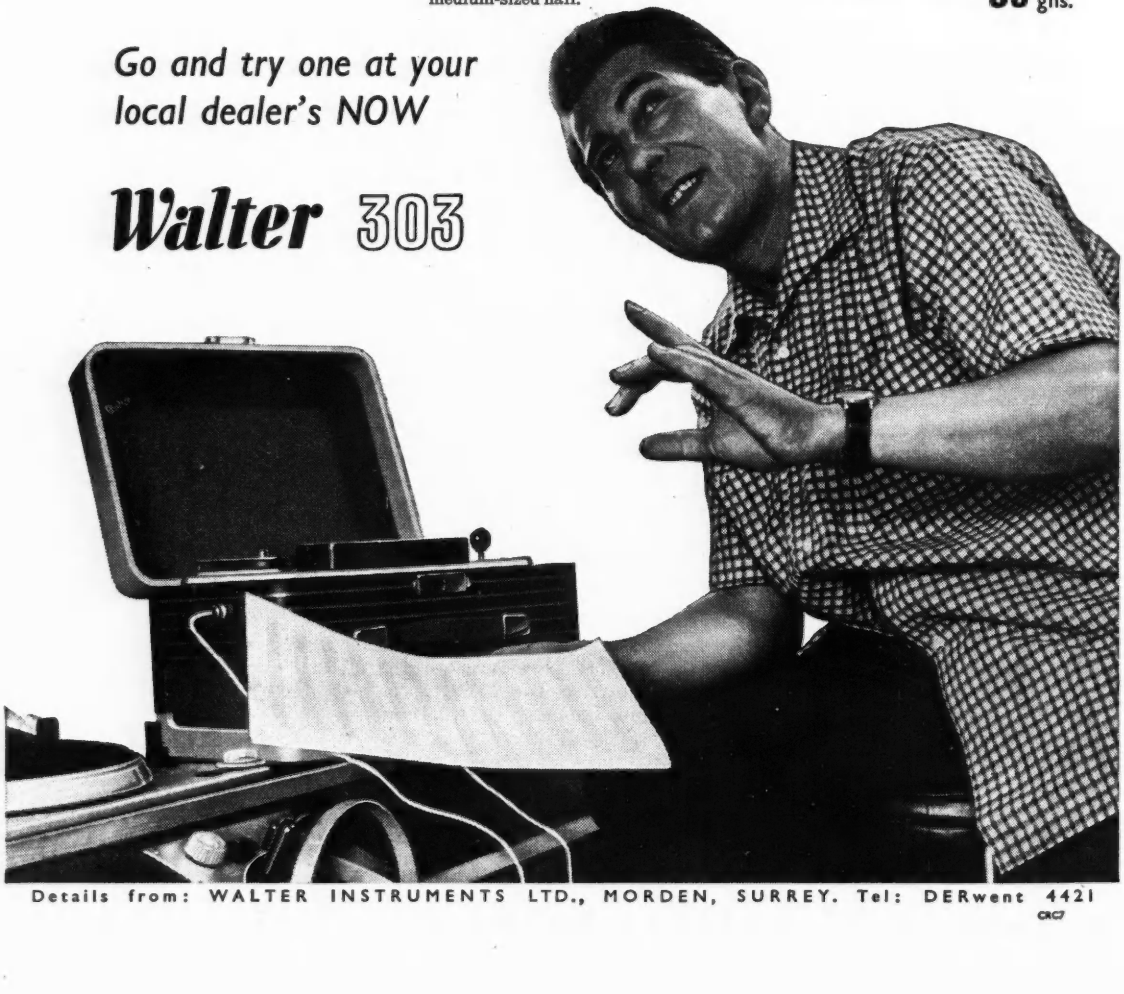
Full orchestral frequency response (40 to 10,000 cycles). Delivers 3 watts through large (9-in.) elliptical speaker, the maximum volume on playback being enough to fill a medium-sized hall.

MARVELLOUS VALUE

The Walter 303 gives you everything you want in a tape recorder, including microphone and 60 min. reel of tape, yet it costs only **39** gns.

Go and try one at your local dealer's NOW

Walter 303



Details from: WALTER INSTRUMENTS LTD., MORDEN, SURREY. Tel: DERwent 4421

OAC

JAZZ AND SWING

Reviewed by

CHARLES FOX, EDGAR JACKSON, OLIVER KING, ALUN MORGAN

★Julian "Cannonball" Adderley

***Dog My Cats** (Ernie Wilkins); **I'm Glad There Is You** (Dorsey, Madeira); **Blues For Bohemia** (J. and N. Adderley); **Junior's Tune** (Mance); **Between The Devil And The Deep Blue Sea** (Harold Arlen); **Casa De Marcel** (Marcel Daniels); **Little Girl Blue** (Richard Rodgers); **T's Tune** (Thomas Turrentine); **Broadway At Basin Street** (Wayne, Frisch); **Just Norman** (Charlie Wright); **I Don't Care** (Ray Bryant)

(EmArcy 12 in. LP EJL1261—35s. 10d.)

J. Adderley (*alto*); **Jerome Richardson** (*tnr, flute*); **Danny Bank** (*bar*); **Nat Adderley** (*cornet*); **Ernie Royal** (*tpt*); **Bobby Byrne, Jimmy Cleveland** (*tmbs*); **Junior Mance** (*pno*); **Keeter Betts** (*bass*); **Charlie "Specs" Wright** (*drs*); **Ernie Wilkins** (*arr*). 8 and 18/6/1956. U.S.A. (Am. EmArcy.)

There is only one really outstanding soloist here—trombonist Jimmy Cleveland. The others just about qualify for the word good, but never deserve a more commendatory adjective.

And that goes for just about everything else on the record. The "originals" are pleasant, but with the exception of the closing *I Don't Care* leave little impression. Indeed they probably wouldn't sound even as good as they do were it not for Ernie Wilkins's unassuming but workmanlike arrangements.

The rhythm section swings solidly, but never enables the Adderley brothers to conceal that, while both play robust, riding, honest-to-goodness jazz, neither has yet developed into a major jazz force. E.J.

★Chet Baker Quartet

"Jazz At Ann Arbour"

***Line For Lyons** (Gerry Mulligan); **Lover Man** (Ramirez); **My Funny Valentine** (Rodgers); **Maid In Mexico** (Freeman); **Stella By Starlight** (Young, Washington); **My Old Flame** (Sam Coslow); **Headline** (Montrose); **Russ Job** (Freeman)

(Vogue 12 in. LP LAE12044—38s. 3d.)

Baker (*tpt*); **Russ Freeman** (*pno*); **Carson Smith** (*bass*); **Bob Neel** (*drs*). 9/5/1954. At a concert at the University of Michigan, Ann Arbour, Michigan, U.S.A. (Am. Pacific Jazz.)

This LP gets its name for having been recorded at a jazz concert at the University of Michigan in Ann Arbour, a small township some twenty-five miles west of Detroit.

It is not one of Chet Baker's best. As in many other of his 1954 recordings, he shows little imagination, and in the faster numbers—for instance *Maid In Mexico*, *Headline* (which is spelt that way on the sleeve, but *Head Line* on the label: I do wish these people would make up their minds) and *Russ Job*—nothing happens, by way of conception, emotion, swing or anything else, that leaves anything but a momentary impression. In the ballads Baker is a little better; his tone has a chance to mean more and his improvisations have more sense of flow. But that is the best one can say of him, and it is mainly pianist Russ Freeman who supplies such limited interest as the record as a whole has. E.J.

★Kenny Baker Half Dozen

***How's This?** (Baker) (*c*); **Love Me Or Leave Me** (Walter Donaldson) (*b*); **If I Could Be With You** (Creamer) (*a*); **Keepin' Out Of Mischief Now** (Waller) (*a*); **How Can You Face Me?** (Waller) (*b*); **Puttin' On The Ritz** (Berlin) (*b*); **Mr. Paganini** (Sam Coslow) (*a*); **Doo-dee** (Baker) (*c*); **St. Louis Blues** (Handy) (*c*); **Honolulu Blues** (Gunsky) (*c*)

(Nixa Jazz Today 12 in. LP NJL10—35s. 10d.)

(*a*), (*c*)—**Baker** (*tpt*); **Derek Collins** (*clt, tnr*); **George Chisholm** (*tmb*); **Harry Smith** (*pno*); **Jack Fallon** (*bass*); **Lennie Hastings** (*drs*). (*a*) 13/3/1957: (*c*) 15/4/1957. London. (Nixa.)

(*b*)—Same personnel, except **Eric Dawson** (*bass*) replaces Fallon. 10/4/1957. Do. (Do.)

Ruby Braff seems able to make his presence felt from 3,000 miles away, for here is Kenny Baker using almost exactly the same tone and phrasing. And very well he does it, too. Occasionally in the past I have criticised him for sounding brash and tasteless, but that's the last thing he can be accused of here. Sometimes throaty and open, at others tightly muted, he manages to be consistently lyrical and expressive. And while the manner may be Braff's, the ideas are usually Kenny's own.

George Chisholm not only lives up to his reputation as Europe's finest trombonist; he also proves himself a musician to be ranked beside the best Americans. His solos in *If I Could Be, How Can You Face Me?* and a Spanish-tinged *St. Louis Blues* are sober but almost ruggedly intensive. Only in *Love Me Or Leave Me* does he drop below his usual high standards.

Although Derek Collin takes fairly lively solos in *How Can You Face Me?* and *Puttin' On The Ritz*, most of his clarinet and tenor playing is too watery and weak-kneed to match up to the company he is in. Harry Smith, at the piano, is pleasant but rather unenterprising. E.J.

Chris Barber's Jazz Band

***Ice Cream** (Johnson, Moll, King) (V) (*a*)
***Down By The Riverside** (Trad.) (V) (*b*)
(Tempo A160; 45A160—6s. 7½d.)

Barber (*tmb, voc in* (*a*)); **Monty Sunshine** (*clt*); **Pat Halcox** (*tpt, voc in* (*b*)); **Lonnie Donegan** (*bjo*); **Jim Bray** (*bass*); **Ron Bowden** (*drs*). 9/10/1954. Copenhagen. (Danish Storyville)

We've had these numbers before, of course, on various Deccas. They present the Barber band at the beginning of its sensational and rapid rise to the top of the British trad. field, and much as I admire it then and now, I do feel that vocals are out of place in this type of band. (I also feel that I'm suffering from too much *Ice Cream*, of which it is possible to have too much however hot it may be in the serving.) But these sides are still a good deal cleaner than a lot of local-talent efforts. O.K.

★"A Night At Count Basie's"

***Indiana** (MacDonald, Hanley) (*b*); **More Than One For My Baby** (Joe Turner) (V) (*a*); **Too Marvellous For Words** (Whiting) (*b*); **Sent For You Yesterday** (Basie, Eddie Durham, Jimmy Rushing) (V) (*a*); **Perdido** (Tizol) (*b*); **I Want A Little Girl** (Moll, Mencher) (V) (*a*); **Please Don't Talk About Me When I'm Gone** (Sam Stept) (*b*); **Canadian Sunset** (Heywood, Gimbie) (*b*)

(Vanguard 12 in. LP PPL11005—35s. 10d.)

(*a*)—**Emmett Berry** (*tpt*); **Vic Dickenson** (*tmb*); **Count Basie** (*pno*); **Marlowe Morris** (*organ*); **Aaron Bell** (*bass*); **Bobby Donaldson** (*drs*); **Joe Williams** (*voc*). 22/10/56. Basie's Bar, Seventh Avenue, New York City. (Am. Vanguard.)

(*b*)—Personnel as for (*a*), except **Bob Henderson** (*pno*) replaces Basie; omit Williams; Basie (host). Do. Do. (Do.)

A pleasant if undistinguished transcription of events at Basie's Bar on October 22nd, 1956, with the Count himself acting as host and commentator. Nothing of great musical importance takes place, although Bobby Henderson's piano is a good enough reason for hearing the record. In between numbers Henderson keeps on returning to the tune *New Orleans*, although he never succeeds in playing more than eight bars.

Morris and Berry are both in good form, but Dickenson fluffs frequently. Bell and Donaldson are weak time-keepers; check the differences in tempo at the beginning and end of *Canadian Sunset* for proof of their inconsistency. Leonard Feather introduces Joe Williams as "the one man it took to prove that the art of the blues is still alive"—a patently untrue statement. Joe is labelled here as a "blues and ballad singer", which is a little nearer the truth. A.M.

★Sidney Bechet

***Jungle Drums** (Bechet, Singleton) (*a*); **Chant In The Night** (Bechet) (*a*); **Song Of Songs** (Lucas, Moya) (*b*); **What A Dream** (Bechet) (*a*)

(Philips EP BBE12100—12s. 10½d.)

(*a*)—**Bechet** (*sop*); **Ernie Caceres** (*tnr, bar*); **Dave Bowman** (*pno*); **Leonard Ware** (*gtr*); **Ed Robinson** (*bass*); **Zutty Singleton** (*drs*). 6/11/1938. New York. (Am. Vocalion)

(*b*)—**Bechet** (*sop*); **Lloyd Phillips** (*pno*); **Pops Foster** (*bass*); **Arthur Herbert** (*drs*). 31/7/1947. Do. (Am. Columbia.)

It is interesting to compare these earlier, one might say "middle-period," Bechets with his current recordings. The maestro himself is still the same, but his settings here sound at once more musicianly, less ragged, and in places a little dated. (So does the recording, but that can hardly be helped.) Zutty turns in some fine tom-tom drumming; Caceres honks and grunts like a bullfrog in one of the jungles portrayed by the title. At least we have an unusual instrumentation here!

The lyrical *Song Of Songs*, though, is perhaps the most generally appealing track. Some of it is hardly jazz, but there is no denying the beauty of Bechet's unfettered phrases. O.K.

★Al Belletto Sextet

"Half And Half"

***Relaxin'** (Guinn) (*b*); **I Never Get Enough Of You** (Bob Haymes) (V) (*d*); **Charity's A Rarity** (Jack Martin) (*d*); **Prelude To A Kiss** (Ellington, Gordon) (V) (*c*); **Poppa Joe's** (Fred Crane) (V) (*b*); **Spring Is Here** (Richard Rodgers) (*d*); **Broadway** (Wood, McRae, Bird) (*d*); **In Love In Vain** (Jerome Kern, Leo Robin) (V) (*a*); **Statue Of Liberty** (Gene Roland) (*d*); **A Little Bit Square, But Nice** (Haymes) (V) (*a*); **Foam Rubber** (Nat Pierce) (*a*); **My Funny Valentine** (Rodgers, Hart (V) (*d*)

(Capitol 12 in. LP T751—33s. 8½d.)

Belletto (*alto, clt, voc*); **Willie Thomas** (*tpt, voc*); **Jimmy Guinn** (*tmb, solo voc*); **Fred Crane** (*pno, bar, voc*); **Tom Montgomery** (*drs, tpt, voc*). (*a*) 28/5/1956; (*b*) 1/6/1956; (*c*) 6/6/1956; (*d*) untraced. U.S.A. (Am. Capitol.)

The versatile Al Belletto Quintet, heard on an earlier Capitol EP release, has now become an equally versatile Sextet. "Half And Half" refers to the fact that six of the tunes are instrumentals and six have vocals. Although the way in which the six men swap instruments is all very clever, the group lacks an individually identifiable sound, and after hearing the Four Freshmen, the Hi Los *et al* the singing sounds merely second-rate. Collectors of musical curiosities will, no doubt, be the chief customers for this record. E.J.

★"Blues In The Mississippi Night"

*****The Story Of The Blues as conceived and told to Alan Lomax by "Leroy", "Natchez" and "Sib"**

(Nixa Jazz Today 12 in. LP NJL8—35s. 10d.)

"Leroy" (*voc, pno, raconteur*); **"Natchez"** (*voc, gtr, raconteur*); **"Sib"** (*voc, harmonica, raconteur*). Circa 1942. U.S.A. (**Alan Lomax**, privately, for his collection of Negro Folk Music.)

This is the story of the blues, of the conditions and emotions that inspired this at once most naive and most revealing folk music the world has ever known . . . the story of all that the negro wanted, and tried to express of his miseries, longings, oppressions, disappointments and hopes during his years of slavery in the Deep

South of America, often because he dared not express them through more direct means . . . the story of the consolation he could get from the blues, much as he did from the spirituals and the hymns he sung in his churches.

And because the story is told, unscripted and entirely spontaneously, by three coloured men, all of whom had known from bitter personal experience the levee camps, railroad gangs, plantations and Southern prison farms of Memphis, it emerges also as a vivid story of life as it was lived by the coloured folk of the South before a more enlightened society slowly introduced better conditions.

The story was told, fifteen years ago, to that most avid and prolific enquirer into negro folk music, Alan Lomax. He had to record it on a small portable recorder, and because of this and the fact that, even with better reproduction, the dialogue would have been difficult to follow because of the broad accent and quaint dialect of the Southern negroes, parts of the record may be unintelligible to some. But this has been taken care of by means of a printed text supplied with it.

While there are those who will inevitably find the entertainment value of this record no more lasting than they may have found the appeal of many others consisting almost entirely of speech, there are others who will continue to find new lines of thought in what is, without doubt, a most engrossing human document. And I confidently predict they will not be confined merely to jazz devotees wanting to learn more about the origins and meaning of the blues. E.J.

★Bob Brookmeyer-Zoot Sims

" Tonight's Jazz Today "

******Mr. Moon** (Steve Allen); **I Hear A Rhapsody** (Fragos, Baker, Gasparre); **The Chant** (Gerry Mulligan); **Blues** (Improvised) (V); **Zoot's Tune** (Sims); **How Long Has This Been Going On?** (Gershwin); **Bobby's Tune** (Brookmeyer); **Blue Skies** (Berlin)
(Vogue 12 in. LP LAE12047—38s. 3d.)

Brookmeyer (*valve tmb*); **Sims** (*tnr, vocal*); **Hank Jones** (*pno, celeste*); **Wyatt Ruther** (*bass*); **Gus Johnson** (*drs*). January, 1956. New York. (Am. Storyville.)

Zoot Sims was one of the original Woody Herman " Four Brothers ". He is one of the most consistent of all the newer tenor saxists, and any record on which he is to be heard is guaranteed to swing. He is in very good company here, for all four of his colleagues are of similar dispositions. The performances are varied and include the attractive ballad *I Hear A Rhapsody* (played as a tenor solo) and a blues on which Sims takes his first-ever vocal on record. Gus Johnson, the ex-Count Basie drummer, scales down his " big band " style to suit this quintet, and the overall result is one of the best records of this type that has been issued here this year. E.J.

★Donald Byrd's Jazz Group

*****Everything Happens To Me** (Adair, Dennis); **Hank's Tune** (Mobley)
(Esquire EP EP139—13s. 7½d.)

Byrd, Joe Gordon (*tpts*); **Hank Mobley** (*tnr*); **Horace Silver** (*pno*); **Doug Watkins** (*bass*); **Art Blakey** (*drs*). 2/12/1955. U.S.A. (Am. Transition.)

Donald Byrd's smooth, inhibited trumpet style is to me rapidly becoming a bore. He turns up again on this record, playing solos that break no new ground. Here is a young man, in fact, who has perfect a manner, but finds he has nothing much to say.

At the time these tracks were made this group of musicians (apart from Joe Gordon) formed The Jazz Messengers. The rhythm section is first-class, with beautifully controlled drumming by Art Blakey. Only the front-line disappoints.

Everything Happens is devoted to Donald Byrd, except for 16 bars by Hank Mobley, and soon grows tiresome. *Hank's Tune* (not a very inspired one, by the way) sounds better, mainly because Joe Gordon pumps a little life into the music. Gordon has vitality, even if his solos are a bit untidy. C.F.

Johnny Dankworth and his Orchestra

*****Big Jazz Story** (Dankworth)
*****Firth Of Fourths** (Dankworth)
(Parlophone R4321, 45R4321—6s. 3½d.)

Dankworth† (*alto, narration*); **Danny Moss†** (*tnr, clt, bass-clt*); **Alex Leslie†** (*bar, clt*); **Derrick Abbott, Dickie Hawdon†, Bill Metcalf, Stan Palmer, Colin Wright** (*tpts*); **Ted Barker, Garry Brown, Danny Elwood, Laurie Monk†, Tony Russell** (*tmbs*); **Dave Lee** (*pno, celeste*); **Eric Dawson** (*bass*); **Kenny Clare** (*drs*). † Member of the " front-line " quintet. 15/5/1957 London. (Parlophone.)

The story of " Big Jazz " (a close relative, it would seem, of Madame Zzaj, heroine of Duke Ellington's new work *A Drum Is A Woman*) narrated by Johnny Dankworth and performed by his orchestra, moves through New Orleans jazz, sweet society music, John Kirby swing, big-band boogie-woogie, bebop and Stan Kenton fanfares until, as Johnny puts it, " they all swung happily ever after ". In other words, this is another *Experiments With Mice*, but this time Johnny uses a theme which I have always known as *Will Someone Wash My Father's Shirt?* Good, clean fun indeed, but hardly as subtle or amusing as the earlier experiments. *Firth Of Fourths*, a frothy little riff piece, has doughty solo playing by most of the " front-line " quintet. C.F.

★„ Ellington Sidemen "

******Barney Bigard: Pelican Drag** (Carney) (*j*); **Tapioca** (Strayhorn) (*j*)
******Johnny Hodges: Jitterbug's Lullaby** (Hodges) (*f*); **Pyramid** (Tizol) (*e*); **Swingin' On The Campus** (Hodges) (*g*); **The Rabbit's Jump** (Hodges) (*h*)
*******Rex Stewart: " Fat Stuff " Serenade** (Stewart) (*i*); **San Juan Hill** (Stewart, Fleagle) (*i*)
*******Cootie Williams: Have A Heart** (Tizol) (*b*); **I Can't Believe That You're In Love With Me** (Jimmy McHugh) (*a*); **Mobile Blues** (Ellington) (*d*); **Swing Pan Alley** (Williams) (*c*)
(Philips 12 in. LP BBL7163—37s. 6½d.)

(*a*)—**Cootie Williams Rug Cutters: Williams** (*tpt*); **Johnny Hodges** (*alto, sop*); **Harry Carney** (*bar*); **Joe Nanton** (*tmb*); **Duke Ellington** (*pno*); **Hayes Alvis** (*bass*); **Sonny Greer** (*drs*). 8/3/1937. U.S.A. (Am. Variety.)

(*b*)—**Do.: Williams** (*tpt*); **Barney Bigard** (*clt*); **Hodges** (*alto*); **Carney** (*bar*); **Nanton** (*tmb*); **Ellington** (*pno*); **Fred Guy** (*gtr*); **Billy Taylor** (*bass*); **Greer** (*drs*). 19/1/1938. Do. (Do.)

(*c*), (*d*)—**Do.:** Personnel as for (*b*), plus **Otto Hardwick** (*alto*); minus Nanton, Guy. (*c*) 2/8/1938 (*d*) 21/12/1938.

(*e*), (*f*), (*g*), (*h*)—**Johnny Hodges Orchestra: Hodges** (*alto, sop*); **Carney** (*bar*); **Williams** (*tpt*); **Lawrence Brown** (*tmb*); **Ellington** (*pno*); **Taylor** (*bass*); **Greer** (*drs*). (*e*) 22/6/1938, (*f*) 1/7/1938, (*g*) 27/2/1939, (*h*) 1/9/1939. Do. (Do.)

(*i*)—**Rex Stewart 52nd Street Stompers: Stewart** (*cornet*); **Bigard** (*clt*); **Louis Bacon** (*tpt*); **Nanton** (*tmb*); **Ellington** (*pno*); **Brick Fleagle** (*gtr*); **Taylor** (*bass*); possibly **Jack Maisel** (*drs*). 20/3/1939. Do. (Do.)

(*j*)—**Barney Bigard Jazzopators: Bigard** (*clt*); **Carney** (*bar*); **Stewart** (*cornet*); **Tizol** (*tmb*); **Ellington** (*pno*); **Jimmy Blanton** (*bass*); **Greer** (*drs*). 14/2/1940. Do. (Do.)

Just as Duke Ellington has created the finest big-band jazz, so musicians from his orchestra have made some of the most exquisite and exciting small-band music. The proximity of these groups to the Ellington orchestra is reflected in the voicings and melodic patterns, while their size ensures intimacy. Once again they remind us how many great soloists the Ellington orchestra has nurtured.

All the tracks on this LP were recorded between 1937 and 1940, yet none has been issued in Britain before. At the time Ellington was under contract to Irving Mills, whose record company had no outlet in this country. For that reason, many of the finest performances by Ellington and his sidemen remain unissued here to this day. But if this record seems a little late, it is certainly welcome.

Cootie Williams takes a stinging, muted chorus in *Mobile Blues*, following it up with rich open playing; in fact, he is superb whenever he appears. Rex Stewart struts perkily through his own tracks, his solos full of choked phrases and Bixian cadences, and then there are Johnny Hodges, Barney Bigard, Harry Carney and Joe Nanton to be heard as well.

Hard though it is to single out individual tracks for special praise, I must mention *Swing Pan Alley, Fat Stuff, Mobile Blues, San Juan Hill* and *Swingin' On The Campus*. These are nearly perfect performances. Let us hope Philips quickly follow up this with another Ellington Sidemen LP; there are plenty more—some even better—where these came from. C.F.

★Art Farmer Quintet

*****Social Call; Capri; Blue Lights; The Infant's Song** (Ali Gryce)
(Esquire LP 20-087—29s. 6½d.)

Farmer (*tpt*); **Gigi Gryce** (*alto*); **Freddie Redd** (*pno*); **Addison Farmer** (*bass*); **Art Taylor** (*drs*). 26/5/1955. U.S.A. (Am. Prestige.)

Only in *Infant's Song* do the soloists develop either the theme or their own ideas. Art Farmer (dry-toned, rather like Miles Davis) plays sensitively, and Gigi Gryce gets an anguished quality into his alto solos. But *Social Call, Capri* (taken at a hectic tempo) and *Blue Lights* are all far too static. C.F.

★Stan Getz and his Four Brothers

" The Brothers "

*****Five Brothers** (Gerry Mulligan); **Battle Of The Saxes** (Al Cohn); **Four And One More** (Mulligan); **Battleground** (Cohn) (*a*)
(Esquire EP EP134—13s 7½d.)

Getz, Al Cohn, Allen Eager, Brew Moore, Zoot Sims (*tnrs*); **Walter Bishop** (*pno*); **Gene Ramey** (*bass*); **Charlie Perry** (*drs*). 8/4/1949. U.S.A. (Am. New Jazz.)

Previous issue: (*a*) included in Esquire 10-407.

These brothers could have only one father—Lester Young. They follow doggedly in his footsteps, although varying their tone and phrasing. In its way this was an historic session—five of the best white tenor men playing scores by Al Cohn and Gerry Mulligan. But eight years have flattened out something of the original impact. Stan Getz and Zoot Sims are cool and confident; in fact all the soloists play well. Yet their music has a slightly faded quality. C.F.

★Wardell Gray

" Wardell Gray Memorial—Vol. 2 "

******Scrapple From The Apple** (Charlie Parker) (*a*); **Move** (Denzil Best) (*b*); **April Skies** (Collette) (*c*); **Bright Boy** (Bright) (*c*); **Jackie** (Hawes) (*c*); **Farmer's Market** (Farmer) (*c*); **Sweet And Lovely** (Gus Arnheim) (*d*); **Lover Man** (Ramirez) (*d*)
(Esquire 12 in. LP 32-023—39s. 7½d.)

(*a*)—**Gray** (*tnr*); **Sonny Criss** (*alto*); **Clark Terry** (*tpt*); **Jimmy Bunn** (*pno*); **Billy Hadnott** (*bass*); **Chuck Thompson** (*drs*). 27/8/1950. U.S.A. (Am. Prestige.)

(*b*)—Personnel as for (*a*), plus **Dexter Gordon** (*tnr*). Same session.

(*c*), —**Gray** (*tnr*); **Art Farmer** (*tpt*); **Hampton Hawes** (*pno*); **Harper Crosby** (*bass*); **Larry Marable** (*drs*); **Robert Collier** (*conga drm*). 21/1/1952. Los Angeles. (Do.)

(*d*)—Personnel as for (*c*) minus **Farmer** Do. Do. (Do.)

Previous issues: (*c*) Esquire EP91.

Wardell Gray's tall, lanky body earned him his nickname " The Thin Man Of Jazz "; certainly his playing was sturdy enough. Although Wardell's work owed much to both Lester Young and Charlie Parker, his style was very personal, the phrasing lithe and thrusting, the tone rich yet with a keen edge to it. Most important of all, his imagination always kept a jump ahead of his fingers.

When the first volume of the Wardell Gray Memorial Album appeared (it was reviewed April, 1957) I awarded it five stars. If this record seems a little inferior that is solely because some of Wardell's companions fall short of his stature. Clark Terry, for instance, takes chaotic solos on the two long tracks, while Chuck Thompson drums very sloppily.

Esquire—normally very careful—have slipped up by copying without checking the American

HARLEM CONGREGATION

TKL 93119

one of the most unusual recordings ever made

AWARDED THE COVETED GRAND PRIX DU DISQUE FOR 1957

In this country, too, *Harlem Congregation* has been acclaimed by all critics as the finest example of true Negro church music ever to be put on record. It is a recording which has caught that happy and spontaneous atmosphere so often missing... a recording of vital importance to everyone interested in Negro music and in particular to the jazz collector.

SOME OTHER FINE JAZZ RECORDINGS ON LONDON DUCRETET-THOMSON LPs & EPs

Milton 'Mezz' Mezzrow à la Schola Cantorum
Mezz Mezzrow Quintet
TKL 93092

The Lucky Thompson Quintet
D 93098

Starring Zoot Sims
Zoot Sims Quintet
D 93099

Wailin' with Mezzrow and Saury
Mezz Mezzrow, Maxim Saury, Milton Sealey, Edgar de Haas, Kansas Fields
DEP 95016 (EP 45 rpm)

Milton Sealey at the piano
DEP 95017 (EP 45 rpm)

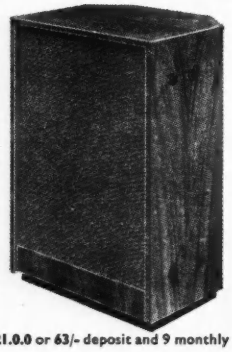
LONG PLAYING 33⅓ RPM
LONDON DUCRETET-THOMSON RECORDS

LONDON DUCRETET-THOMSON division of THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9

CABINETS by STAMFORD

GP 41/301
21" wide, 16½" high, 17" deep. Motor Board 20" x 16" with 4" clearance above. Control Panel 20" x 9½". Area under Motor Board 20" wide, 16" deep, 9½" high.
Price **£9.15.0** or 29/- deposit and 9 monthly payments of 19/10.

GOODMAN'S 3 - Way SYSTEM
The Axiom Enclosure to Messrs. Goodman's specification. COMPLETELY FITTED, comprising 12" Audiom 60, The Midax and the Trebax speakers, also the acoustic Resistance Unit crossover and attenuators TYGAN grille.
Price **£65.0.0** or **£9.15.0** deposit and 9 payments of **£6.12.0** monthly, Dimensions 37" high x 23¾" wide x 20½" deep.



Enclosure only, Price **£21.0.0** or 63/- deposit and 9 monthly payments of 44/8.

GP 35/A

3' wide, 33" high, 16" deep. Control compartment—Deck area 17⅜" x 13¾". Control Panel 15½" wide, 12½" high, ⅜" thick, with 1" clearance. ¾" Motor Board 17" wide, 14" deep, having 3½" clearance below the top of the motor board. Lower section 13" high. Amplifier Compartment 15½" wide, 14" deep.

ALTERNATIVE.—Motor Board 35" x 14" and omitting CONTROL PANEL. Price **£15.15.0** or 47/- deposit and 9 monthly payments of 32/1. Also supplied with 18" x 16" Motor Board (Garrard 301) at £2 extra.

These cabinets are supplied in Oak, Walnut and Mahogany veneers, to shade required. Delivery 12/6 in England and Wales.
Write for Catalogue of cabinets for EQUIPMENT, RECORDS, SPEAKERS, and PYE BLACK BOX. Satisfaction guaranteed or money refunded.

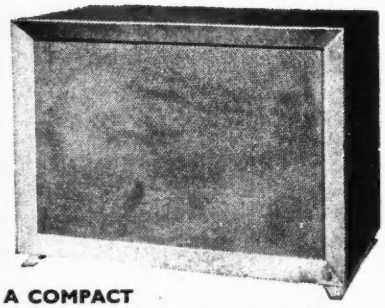
A. L. STAMFORD (Dept. J.16)
20 College Parade, Salusbury Road, London, N.W.6

BAKERS 'Selhurst' RADIO

The Full-Range **ULTRA TWELVE**
Tone resonance 20 c/s.

20-25,000 c/s
£17.10.0d.

THE BRADFORD PERFECT BAFFLE
(Patent Pending)



A COMPACT enclosure ensuring realism and clarity of reproduction, with NO BOOM. A comprehensive range for single — and multi-speaker systems is available.

From £8.15.0d. for 17" × 17" × 12½"

We are demonstrating the GOODSELL 'Golden Range,' the ORTOFON Pick-Ups and the WOOLLETT Transcription Gramophone Turntable.

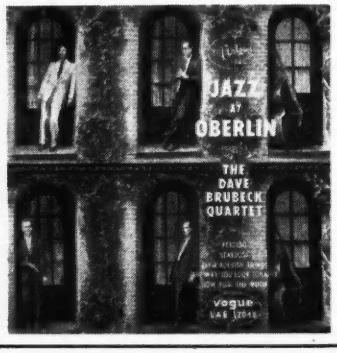
Daily : 9 a.m. to 6 p.m.
Saturday : 9 a.m. to noon

Lilt
Limited

17 Charing Cross Road, London, W.C.2.
Tel.: TRAfalgar 5575
(Opp. Garrick Theatre)

Trade and Export inquiries to:
JOHN LIONNET & COMPANY
(at above address)

VOGUE
THE GREATEST JAZZ CATALOGUE IN THE WORLD
PRESENTS THE FABULOUS
BRUBECK AT OBERLIN
THE MOST EXCITING BRUBECK CONCERT EVER RECORDED
LAE 12048 (Quartet)
HOW HIGH THE MOON
PERDIDO
THESE FOOLISH THINGS
STARDUST
THE WAY YOU LOOK TONIGHT



CONTINUING THE TREMENDOUS SUCCESS OF THE
CHICO HAMILTON QUINTET
VOL. 2 LAE 12045

VOGUE RECORDS LTD.
113 Fulham Road, London, S.W.3
Tel. No.: KNI 4256/7/8

labelling and sleeve note, both of which transpose *Move* and *Scrapple*. The former, taken at breakneck tempo, finds Wardell joined by Dexter Gordon, and their frantic, exciting solos are the highlights of this nine-minute track. *Scrapple From The Apple* (eight and a half minutes) is more restrained, with biting alto work by Sonny Criss and more good tenor playing from Wardell.

But Wardell is really at his best on the other tracks. Alone with the rhythm section in *Sweet And Lovely* and *Lover Man*, he improvises fluently, using broad, sweeping phrases. *Bright Boy*, *Jackie* and *Farmer's Market*—all scintillating performances—have brittle, delicate playing by Art Farmer and incisive, curiously metallic piano solos by Hampton Hawes. C.F.

★Lenny Hambro Quintet

"Message From Hambro"

I Get A Kick Out Of You (Porter) (*a*); **The Lonely One (Hambro) (*a*); **Moon Slippers** (Wade Legge) (*c*); **Easy To Love** (Porter) (*c*); **Hoof Beats** (Legge) (*b*); **Slave Girl** (Legge) (*a*); **Moonlight Becomes You** (Van Heusen) (*c*); **Heat Wave** (Berlin) (*b*); **Imagination** (Van Heusen) (*b*); **Message In Minor** (Legge) (*a*); **Thanatopsis** (Hambro) (*a*)

(Philips 12 in. LP BBL7161—37s. 6½d.)

Hambro (*alto, flute*); **Wade Legge** (*pno*); **Dick Garcia** (*gtr*); **Clyde Lombardi** (*bass*); **Mel Zelnick** (*drs*). (*a*) 20/6/1955; (*b*) 27/6/1955; (*c*) 26/7/1 U.S.A. (Am. Columbia.)

Hambro worked with the bands of Gene Krupa and Machito before joining Ray McKinley's re-created Glenn Miller band as alto soloist and band manager. The sleeve notes (by Hambro) claim this to be a jazz LP and I have rated it as such. Nevertheless there is very little jazz to be found in Hambro's work either on flute or alto. He is a thoroughly competent dance-band musician who obviously believes he is playing jazz, but the music is too superficial to interest many readers of this column. The ex-Dizzy Gillespie pianist Wade Legge and the ex-George Shearing guitarist Dick Garcia provide the best moments on a rather boring record. A.M.

★Chico Hamilton Quintet

*****Jonalah** (Carson Smith) (*a*); **Chrissie** (Jim Hall) (*b*); **The Wind** (Russ Freeman) (*c*); **Gone Lover (When Your Lover Has Gone)** (E. A. Swan) (*d*); **The Ghost** (Collette) (*e*); **Sleepy Slept Here** (Collette) (*f*); **Takin' A Chance On Love** (Vernon Duke) (*g*); **The Squimp** (Katz) (*h*); **Topsy** (Ed. Durham, Ed. Battle) (*i*); **Drums West** (Hamilton); **Sleep** (Burnett, Giebel) (*j*)

(Vogue 12 in. LP LAE12045—38s. 3d.)

Hamilton (*drs*); **Buddy Collette** (*alto, tnr, clt, flute*); **Fred Katz** ('*cello*); **Jim Hall** (*gtr*); **Carson Smith** (*bass*). Arrangers: (*a*) **Smith**; (*b*), (*c*), (*g*) **Hall**; (*d*), (*h*) **Katz**; (*e*), (*f*) **Collette**; (*i*) improvised; (*j*) **Hamilton, Hall.** *Circa* late 1955. U.S.A. (Am. Pacific Jazz.)

Note: (*a*), (*c*); (*h*), (*j*) available also on Vogue EPV1206.

The opening *Jonalah* isn't really much of a tune and I think a better closing item could have been found than the rather trite *Sleep* (no relation to *Sleepy Slept Here*, which is Buddy Collett's obeisance to U.S. disc jockey "Sleepy" Stein, who obliged by writing the concise, to the point and sensible sleeve note).

Also this group will have to be careful that it does not allow its unusual erudition and imaginativeness to lure it into archness and affectations. Everything is fine when it is dealing with such swing-inspiring writing as *Sleepy Slept Here*, Jim Hall's treatment of *Takin' A Chance On Love*, Fred Katz's *Squimp*, and the head arrangement of the twenty-year-old Basie favourite, *Topsy*. But although the moodily descriptive *Wind* and Katz's highly fanciful exploitation of *When Your Lover Has Gone* are very much more than just clever for cleverness's sake, one cannot avoid the feeling that in parts they are more contrived from the head than spontaneous from the heart.

But even so, this is a great record. It has just about everything the first LP by this Chico Hamilton Quintet had, and you will know what that means from my rave review in the July issue of THE GRAMOPHONE. Indeed, in some respects this new arrival is even better. I understand it was recorded later, when the group had been together longer (yes, it is a regular unit) and the collective understanding is more closely cemented and displayed with greater ease.

And to put the final flowers in this bouquet may I draw your attention to the imagination, facility and dexterity of Hamilton as a drummer—none of that sloshing one gets from so many show percussionists when they are let loose: instead there is (*vide* his solo piece *Drums West*) a butterfly-light touch. Then there is the excellent recording; and, by no means least, no meaningless, silly production title to make the record appear ridiculous. E.J.

★Dick Johnson Quartet

***Belle Of The Ball** (Leroy Anderson) (*b*); **The Lady Is A Tramp** (Rodgers) (*a*); **Honey Bun** (Rodgers) (*b*); **Why Was I Born?** (Jerome Kern) (*b*); **Poinciana** (Bernier, Simon) (*b*); **The Things We Did Last Summer** (Styne, Cahn) (*a*); **Like Someone In Love** (Burke, Van Heusen) (*b*); **Stars Fell On Alabama** (Parish, Perkins) (*b*); **You've Changed** (Fischer, Carey) (*b*)

(EmArcy LP EJT753—27s. 10d.)

(*a*)—**Johnson** (*alto*); **Bill Havemann** (*pno*); **Chuck Sagle** (*bass*); **Bob McKee** (*drs*). 29/2/1956. Chicago. (Am. EmArcy.)

(*b*)—Same personnel, except **Dave Poskonka** (*bass*) replaces Sagle. 27/3/1956. Do. (Do.)

Apart from a few piano solos by Bill Havemann (none of them outstanding) this LP is devoted to the alto-playing of Dick Johnson, previously heard only as the leader of Buddy Morrow's reed section. A lively, audacious soloist, Johnson has obviously been inspired by Paul Desmond; his phrasing echoes Desmond's much of the time, with Charlie Parker's influence also creeping in here and there. On most tracks he swings nimbly. Exceptions are *Things We Did Last Summer*, *Stars Fell* and *You've Changed*, all slower and much more reflective. C.F.

★George Lewis and his New Orleans Music

****Yaaka Hula Hickey Doola** (Goetz, Young, Wendling) (*a*); **Burgundy Street Blues** (Lewis) (*b*); **Willie The Weeper** (Rymal) (*a*); **Mama Don't Allow It** (V) (Davenport) (*a*)

(Vogue EP EPG1182—13s. 7½d.)

★George Lewis and his New Orleans Ragtime Band

****Tin Roof Blues** (N.O.R.K., Rappolo, Melrose) (*c*); **I Ain't Gonna Give Nobody None Of This Jelly Roll** (Spencer and Clarence Williams) (*c*)

(Esquire EP EP135—13s. 7½d.)

Red Wing (Mills, Chattaway); **Down By The Riverside** (Trad.); **My Old Kentucky Home** (Stephen Foster); **Panama** (Tyers); **Ice Cream** (Johnson, Moll, King). All (*d*)

(Esquire LP 20-086—29s. 6½d.)

(*a*)—**Lewis** (*clt*); **Elmer Talbert** (*tpt, voc*); **Jim Robinson** (*tmb*); **Alton Purnell** (*pno*); **Lawrence Marrero** (*bjo*); **Alcide "Slow Drag" Pavageau** (*bass*); **Joe Watkins** (*drs*). 5/6/1950. New Orleans.

(*b*)—**Lewis** (*clt*); **Marrero** (*bjo*); **Pavageau** (*bass*). Same date.

(*c*), (*d*)—As for (*a*), except **Avery "Kid" Howard** (*tpt*) replaces Talbert. 18/6/1953. New Orleans.

Previous issues: (*c*) Esquire 20-037.

If all George Lewis's records were as delightful as the *Burgundy Street Blues* and *Tin Roof Blues* on the Vogue EP, listening to them would not be as unnerving as it often is. But performances like *Kentucky Home*, horribly out of tune, and the other numbers on the Esquire LP, which are bashed along ever faster and faster, tend to dampen the highest admiration. Lewis in the lower register is a joy; at all times he is interesting, but in particular I commend the chorus on *Tin Roof* played with Marrero accompanying tremolo. Talbert is (or was) a rough player, a rougher singer, but Howard affects a quavery vibrato that makes me wonder if he will ever play one really firm, hard-hit note. In fact he sometimes does; but too infrequently. He doesn't *lead*; that gets left to Lewis, and sometimes to Robinson, limited as usual. His muted solo on *Dipper Mouth* is good, though; it makes a change from wa-wa cornet work. Buy the EPs, but think a long time about the LP. Even the tunes are thread-bare. O.K.

Terry Lightfoot's Jazzmen

****Good Time Swing** (Lightfoot)

****My Bucket's Got A Hole In It** (Trad.) (V)

(Nixa Jazz Today NJ2018—6s. 7½d.)

Lightfoot (*clt*); **Sonny Morris** (*tpt*); **John Bennett** (*tmb*); **Al Wilcox** (*bjo*); **Bill Reid** (*bass*); **John Richardson** (*drs*). 22/5/1957. London. (Nixa.)

The best part of this band is the fruity trombone work of John Bennett. The rhythm section is too close to the mike, the banjo gets lost, at least on *Bucket*, and on this there is a lot of boring vocal. The intonation goes to blazes in the ensemble passages here, but the original *Good Time Swing*, though riffy and featuring a corny cymbal introduction, is generally pleasing. A promising record, and indicative of a band worth following. O.K.

★Jack Montrose with Bob Gordon

****A Little Duet** (Montrose); **April's Fool** (Montrose); **Dot's Groovy** (Montrose); **I'm Gonna Move To The Outskirts Of Town** (Weldon); **Cecilia** (Ruby, Dreyer); **The News And The Weather** (Montrose); **When You Wish Upon A Star** (Washington); **Have You Met Miss Jones?** (Rodgers); **Paradox** (Montrose)

(London 12 in. LP LTZ-K15043—37s. 6½d.)

Montrose (*tnr*); **Gordon** (*bar*); **Paul Moer** (*pno*); **Red Mitchell** (*bass*); **Shelly Manne** (*drs*). May, 1955. Hollywood. (Am. Atlantic.)

Montrose is a West Coast musician of promise. His first significant composition was *Etude de Concert* for Shelly Manne (released here on the Vogue label). Here he leads his own quintet through a variety of material partnered by the late Bob Gordon, a close friend of Montrose. Gordon steals the solo honours from the leader, whose tenor work shows more potential rather than actual talent.

Two of the originals have been heard before: *A Little Duet* (*for Zoot and Chet*) and *Dot's Groovy* were written for Chet Baker albums released here by Philips and Vogue respectively. *April's Fool* is a lyrical ballad, while *I'm Gonna Move* is the folk song which has been recorded by *inter alia* Josh White. The latter is perhaps the most convincing track on the record. A special word of praise must be given to Red Mitchell for his superb bass playing. A.M.

★Gerry Mulligan Sextet

*****Elevation** (Mulligan, Elliott Lawrence) (*c*); **Mainstream** (Mulligan) (*a*); **Ain't It The Truth?** (Buster Harding) (*a*); **Igloo** (Jerry Lloyd) (*c*); **Blue At The Roots** (Mulligan) (*b*); **Lollypop** (Chico Hamilton, Gerry Wiggins) (*c*)

(EmArcy 12 in. LP EJL1259—35s. 10d.)

(*a*)—**Mulligan** (*bar*); **Zoot Sims** (*tnr*); **Jon Eardley** (*tpt*); **Bob Brookmeyer** (*tmb*); **Bill Crow** (*bass*); **Dave Bailey** (*drs*).

(*b*)—Same personnel, **Mulligan** plays *pno*.

(*c*)—Personnel as for (*a*), except **Don Ferrara** (*tpt*) replaces Eardley.

All *circa* late 1956. U.S.A. (Am. EmArcy.)

I am uncertain as to the supposed meaning of the synthetic term "mainstream". At one time I took it to be a kind of copyright or trade-mark owned by the Vanguard Record Company. Now Gerry Mulligan has produced this album titled "Mainstream of Jazz", which is no different in musical concept from the "California Concerts" LP on Vogue or the previous Mulligan release on EmArcy.

Ignoring the confusion created by those small-minded individuals who delight in pigeon-holing jazz by slick and misleading references, this is a fine record, for not only do

the soloists play well, but a group feeling is evident. Backing up bass solos, for example, all four front-line men add their background comments to make up a cohesive pattern. The overall effect is one of loose relaxation and a swinging beat. Zoot Sims does credit to any group, and the way he and Mulligan intertwine their lines on *Mainstream* is quite remarkable. In short, this album is wholeheartedly recommended. A.M.

★Joe Newman

" I Feel Like A Newman "

****This Time The Dream's On Me** (Harold Arlen) (*a*); **Imagination** (Van Heusen) (*a*); **Midgets** (Newman) (*a*); **Sweetie Cake** (Ernie Wilkins) (*b*); **East Of The Sun** (Brooks, Bowman) (*b*); **Diffugalty** (Osie Johnson) (*a*); **I Feel Like A Newman** (Manny Albam) (*a*); **King Size** (Wilkins) (*a*); **Gee, Baby, Ain't I Good To You?** (Don Redman) (*b*); **My Blue Heaven** (Walter Donaldson) (*f*)
(Vogue 12 in. LP LAE12049—38s. 3d.)

(*a*) **Newman** (*tpt*); **Gene Quill** (*alto*); **Frank Foster** (*tnr*); **Billy Byers** (*tmb*); **John Lewis** (*pno*); **Freddie Greene** (*gtr*); **Milt Hinton** (*bass*); **Osie Johnson** (*drs*). April, 1956. New York. (Am. Storyville.)

(*b*)—**Newman** (*tpt*); **Frank Wess** (*flute, tnr*); **Sir Charles Thompson** (*pno*); **Eddie Jones** (*bass*); **Shadow Wilson** (*drs*). Do. Do. (Do.)

Here are two small bands drawn, in the case of five of the musicians, from the ranks of the current Count Basie orchestra, but helped out by some non-Basie but suitable outsiders in the persons of John Lewis, Gene Quill, Billy Byers, Milt Hinton, Osie Johnson, Sir Charles Thompson and Shadow Wilson. The larger group sounds closer to the Basie pattern, mainly due to the presence of the unique Freddie Greene guitar and John Lewis's Count-inspired piano work.

Newman takes some typically fine solos, both muted and open, notably on *Heaven*, *Midgets* and *Gee Baby*. Foster and Wess are up to the standard we have come to expect from them, but Gene Quill relies too much on the late Charlie Parker for his ideas. All in all, a worthwhile LP which should go a long way towards recalling memories of those thrilling concerts which the Basie band played here a few months ago. E.J.

★Dave Pell Octet

" Love Story "

***Can't We Be Friends?** (Paul James, Kay Swift) (*a*); **I've Got A Crush On You** (Gershwin) (*a*); **I've Got A Feeling I'm Falling** (Waller) (*a*); **Love Is The Sweetes Thing** (Ray Noble) (*a*); **If I Could Be With You One Hour Tonight** (Jimmy Johnson) (*b*); **Let's Do It** (Porter) (*b*); **You Can't Pull The Wool Over My Eyes** (Milton Ager) (*a*); **Bewitched, Bothered And Bewildered** (Rodgers) (*a*); **Just One More Chance** (Sam Coslow) (*b*); **Who Walks In When I Walk Out?** (Goodhart, Hoffman, Freed) (*b*); **Solitude** (Ellington) (*a*); **I've Found A New Baby** (Spencer Williams) (*a*)
(London 12 in. LP LTZ-K15082—37s. 6½d.)

(*a*)—**Pell** (*tnr, bass-clt, English horn*); **Maury Berman** (*bar*); **Don Fagerquist** (*tpt*); **Ray Sims** (*tmb*); **Andre Previn** (*pno*); **Tony Rizzi** (*gtr*); **Mel Pollan** (*bass*); **Irv Kluger** (*drs*). February, 1956. U.S.A. (Am. Atlantic.)

(*b*)—Same personnel, except **Claude Williamson** (*pno*) replaces Previn. Do. Do. (Do.)

" Boy Meets Girl " is the theme of this LP, with the song titles telling the old, old story. Even if the idea seems a bit coy, at any rate Dave Pell has managed to mould it to his own ends. This 32-year-old veteran of the Les Brown orchestra plays gently lyrical tenor solos, shaplely enough and often exciting. Don Fagerquist (a pensive, thoughtful musician) and Ray Sims perform eloquently and at length.

Marty Paich, Jack Montrose and Johnny Mandel are among the men who devised this eclectic set of arrangements. Most interesting, perhaps, is Jimmy Giuffre's subdued, evocative treatment of Duke Ellington's *Solitude*, with Dave Pell playing *cor anglais*. Apart from *I've Found A New Baby*, however, this is quiet, pastel-shaded music, just a bit too introspective and enervated to be really healthy. E.J.

★Oscar Peterson

" Peterson Plays Gershwin "

I Was Doing All Right; 'S Wonderful; Oh, Lady Be Good; I Got Rhythm. (All Gershwin)
(Columbia Clef EP SEB10073—11s. 10d.)

Peterson (*pno*); **Barney Kessel** (*gtr*); **Ray Brown** (*bass*). Late 1952. U.S.A. (Am. Clef.)

Another in the " Peterson Plays " series—this time George Gershwin. The mixture is as usual—good tunes, competently played, and with a beat that rocks along merrily in *Lady Be Good* and *I Got Rhythm*, but throughout just lacking the stamp of authority and personality that marks the truly great jazzman. E.J.

BOOKS

" THE COLUMBIA-CLEF SERIES "

Among the most closely guarded secrets of Mr. Norman Granz have been the session dates of a number of his records.

Now, thanks to the detective abilities and pertinacity of jazz enthusiast Ken Palmer of the Columbia-Clef department at E.M.I., most of these secrets are no longer secrets. Mr. Palmer has compiled a complete discography of all the American Clef and other Norman Granz recordings released in Britain from September, 1955 (when the first made its appearance here) to July, 1957.*

It is in the form of a 32-page booklet consisting of two alphabetically-arranged indexes. The first lists the records under names of artists and in most cases also (where any) title of the production (e.g., " Tenor Saxes ", " Jazz Scene "). It gives the full list of selections on the disc, recording dates, catalogue numbers, and code references (e.g., Bar-a and Bar-b for the two Charlie Barnet sessions) to the second index, which gives the personnels. The system is novel and overcomes the difficulty apparent in the more conventional discographical methods of how to deal with LPs and EPs presenting more than one artist on a disc, as well as under both the disc's production title and name(s) of artist(s).

The cross-referencing is not quite as complete as I would have wished. For instance, " This One's For Basie " is a Buddy Rich record, but whereas the production title is listed under Rich, it is not also mentioned under " This ", so unless one knew it was a Rich recording tracing the details would be difficult.

But all in all this is an excellent piece of work—so nearly accurate and complete that it supplies personnels and recording dates that even THE GRAMOPHONE reviewers had been unable to discover at time of reviewing some of the records. R.G.

* " The Columbia-Clef Series ". E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1. Price 1s. 3d. from all record dealers, or (plus postage) direct from E.M.I.

★Don Rendell Jazz Six

****I Saw Stars** (Sigler) (*a*); **Jack O' Lantern** (Rendell) (*a*); **Will O' The Wisp** (Rendell) (*a*); **Ignis Fatuus** (Rendell) (*c*); **Star Eyes** (Don Raye) (*d*); **I Know Why** (Warren) (*c*); **Taking A Chance On Love** (Vernon Duke) (*c*); **Limehouse Blues** (Philip Braham) (*a*); **Out Of Nowhere** (Green) (*b*)
(Nixa Jazz Today 12 in. LP NJL7—35s. 10d.)

(*a*)—**Rendell** (*tnr*); **Ronnie Ross** (*alto*); **Ken Wheeler** (*tpt*); **Ken Moule** (*pno*); **Pete Blannin** (*bass*); **Don Lawson** (*drs*). 15/1/1957. London. (Nixa.)

(*b*)—Same personnel, except **Ross** plays *bar*; **Arthur Watts** (*bass*) replaces Blannin. 18/1/1957. Do. (Do.)

(*c*)—Personnel as for (*a*), except **Ross** plays *alto, bar*; **Bert Courtley** (*tpt*) replaces Wheeler; **Watts** (*bass*) replaces Blannin. 31/1/1957. Do. (Do.)

(*d*)—Personnel as for (*a*), minus Ross, Wheeler. 31/1/1957. Do. (Do.)

" All we set out to do is play easy, relaxed, swinging jazz ". That's how Don Rendell sums up the policy of his Jazz Six, the group he formed last January. On this record they live up to those aims very creditably.

Most readers will be aware that I class Don among the very few British jazz musicians who can be ranked with the best Americans. Once again he plays firmly, resourcefully and his tone light and cloudy, never hesitating for a phrase, always bubbling over with ideas. His solo on *Star Eyes*, taken at a brisk tempo and for the most part featuring him alone with the rhythm section, is outstanding.

The styles of the two trumpet players contrast interestingly. Bert Courtley has been influenced by hard-swinging soloists like Harry Edison and Joe Newman; Ken Wheeler (a Canadian) stems from Dizzy Gillespie.

The most ambitious music is contained in the three-part *Ignis Fatuus* (in English *Foolish Fire*). Rendell plays an admirable solo in the opening section, *Jack O' Lantern*—casual but coherent. *Will O' The Wisp*, slow and sombre, has a melody rather like *Peg O' My Heart*; the solo playing is gentle and reflective. Fast and free-swinging, *Ignis Fatuus*, the final section, opens and closes with an intriguing piece of contrapuntal writing. E.J.

★Sonny Rollins Plus Four

*****Valse Hot** (Rollins); **Kiss And Run** (Sam Coslow); **I Feel A Song Coming On** (Jimmy McHugh); **Count Your Blessings** (Berlin); **Pent-Up House** (Rollins)
(Esquire 12 in. LP 32-025—39s. 7½d.)

Rollins (*tnr*); **Clifford Brown** (*tpt*); **Richie Powell** (*pno*); **George Morrow** (*bass*); **Max Roach** (*drs*). 22/3/1956. U.S.A. (Am. Prestige.)

Although they call this " Sonny Rollins Plus Four " it is, in fact, the Clifford Brown-Max Roach group. It is also the very last record made by Brown and Powell before their fatal road accident last year. Naturally enough the spotlight is turned upon Rollins, who plays his best recorded solos yet. *Valse Hot* is an attractive number in waltz-time, which makes a refreshing change. Although he made some good records during his life-time, I think this LP contains some of Brown's finest solos, and I advise anyone interested in so-called modern jazz to hear them. E.J.

★Annie Ross

***Please Don't Talk About Me When I'm Gone** (Stept, Clare); **Skylark** (Carmichael, Mercer); **Manhattan** (Rodgers, Hart); **I've Told Every Little Star** (Kern, Hammerstein)
Nixa Jazz Today EP NJE1035—12s. 10½d.)

Annie Ross (*voc*) with **Tony Crombie Quartet: Crombie** (*pno*); **Bob Burns** (*clt*); **Roy Plummer** (*gtr*); **Lennie Bush** (*bass*). 28/8/1956. London. (Nixa.)

" Not only a great British singer, but one of the very best white girl singers in jazz today." Those are the words I used last February when I gave four stars to " Annie By Candlelight " (Nixa NJT504). These four titles were made at the same time as those on the LP, but unhappily only *Manhattan* lets us hear Miss Ross as her cool, relaxed self. In *Skylark* she is filtered through an echo-chamber, while both the other tracks have little gimmicks which irritate. Even so, nothing can hide the polish and style of Miss Ross' performances. C.F.

★Sharkey and his Kings of Dixieland with Lizzue Miles

" A Night In New Old New Orleans "

*****The Eyes Of Texas** (Trad.) (*e*); **A Good Man Is Hard To Find** (Edward Green) (V) (*g*); **In The Mood** (Ed. Garland (*b*); **Salty Dog** (Bonano, Dexter, Pajaude) (V) (*g*); **Blue Turning Grey Over You** (Waller) (*h*); **Famous Door Boogie** (Bonano) (V) (*f*); **Sharkey Strut** (Bonano, Pecora) (*a*); **Bill Bailey, Won't You Please Come Home?** (Cannon) (V) (*g*); **Look Sharp, Be Sharp** (Mahlon Merrick) (*f*); **At The Darktown Strutters' Ball** (Shelton Brooks) (V) (*g*); **Lizzie's Blues** (Mares, Pajaude) (V) (*g*); **Auf Wiedersehn, Sweetheart** (Storch) (*d*)
(Capitol 12 in. LP T792—33s. 8½d.)

(*a*), (*b*)—**Joseph " Sharkey " Bonano** (*tpt*); **Lester Bouchon** (*clt*); **Santo Pecora** (*tmb*); **Jeff**

Kenny Baker
Baker's Dozen, Vol. I. 10" L.P. NPT 19003

Chris Barber's Skiffle Group
Can't You Line 'Em/Gypsy Davy NJ. 2017

Petula Clark
With All My Heart N. 15096

Eric Delaney
"Hi Fi Delaney" 10" L.P. NPT. 19018

Lonnie Donegan
Putting On The Style/Gamblin' Man N. 15093

John Fraser
Why Don't They Understand N. 15098

Joe "Mr Piano" Henderson
Forgotten Dreams/Coffee Bar Jive N. 15099

Edmund Hockridge
"A Canadian in London" 12" L.P. NPL. 18004

Frank Holder
Victory Test Match/Murder in the Market N. 15092

Dennis Lotis
"How About You?" 12" L.P. NPL. 18002

Stars of Variety in your home

Zack Matalon
"Stranger In Town" 12" L.P. NPL. 18006

Gary Miller
Wonderful, Wonderful N. 15094

Ottilie Patterson
Beale Street Blues/Jail-House Blues NJ. 2015

Marion Ryan
"That Ryan Gal ! !" 7" E.P. NEP. 24041

DISTRIBUTED BY PYE GROUP RECORDS (SALES) LTD., 66 HAYMARKET, LONDON, S.W

DISTRIBUTED BY PYE GROUP RECORDS (SALES) LTD., 66 HAYMARKET, LONDON, S.W.1

VIC ASH

7" E.P. NJE 1032 — "The Vic Ash Quartet"

KENNY BAKER

12" L.P. NJL 10 — "Kenny Baker Presents The Half Dozen"

CHRIS BARBER'S JAZZ BAND

12" L.P. NJL 6 — "Chris Barber In Concert"

BIG BILL BROONZY

78 r.p.m. NJ 2016 — Southbound Train/It Feels So Good

TERRY LIGHTFOOT'S JAZZMEN

78 r.p.m. NJ 2018 — My Bucket's Got A Hole In It/Good Time Swing

OTTILIE PATTERSON

7" E.P. NJE 1023 — That Patterson Girl, Vol. II.

KEN RATTENBURY

7" E.P. NJE 1029 — with His Trumpet and His Band

DON RENDELL

12" L.P. NJL 7 — "The Don Rendell Jazz Six"

Nixa The BRITISH JAZZ SCENE

Portrayed on Nixa Records

ANNIE ROSS

7" E.P. NJE 1035 — "Nocturne for Vocalist"

DEREK SMITH TRIO

7" E.P. NJE 1036 — "Piano Moods—Vol. VIII"

ALEX WELSH AND HIS BAND

10" L.P. NJT 507 — "Dixieland to Duke"

THE JIMMY SKIDMORE and BERTIE KING JAZZ GROUPS

10" L.P. NJT 506 — "Mainstream at Nixa Vol. II"

Riddick (*pno*); **Chink Martin Abraham** (*bass, tuba*); **Arthur "Monk" Hazel** (*drs, mellophone*). (*a*) 28/1/1950, (*b*) 30/1/1950. New Orleans. (Am. Capitol.)

(*c*)—Same personnel, except **Charles Miller** (*tmb*) replaces Pecora. 27/7/1950. Do. (Do.)

(*d*)—**Bonano** (*tpt*); **Leonard "Bujie" Cantobie** (*clt*); **Jack Delaney** (*tmb*); **Stan Mendelson** (*pno*); **Arthur Pons** (*gtr*); **Joe Loyacano** (*bass, tuba*); **Hazel** (*drs*). 24/6/1952. Do. (Do.)

(*e*), (*f*)—Personnel as for (*d*). Voc on (*e*) **Lizzie Miles**, (*f*) **Bonano**. 25/6/1952. Do. (Do.)

(*g*)—Personnel as for (*d*), except unidentified *tnr* replaces Cantobie; Lizzie Miles (*voc*). September, 1952.

(*h*)—**Bonano** (*tpt*); **Cantobie** (*clt*); **Jimmie Blount** (*tmb*); **Mendelson** (*pno*); **Abraham** (*bass tuba*); **Albert Brunies** (*drs*). 1954. Do. (Do.)

Sometime during the 'twenties Sharkey Bonano travelled all the way to New York to take Bix Beiderbecke's place in the Wolverines. He arrived—only to be sent home again next day. But whatever he sounded like then, he certainly plays a strong, punching lead on this record, even if his solo work is rather limited.

A band like this makes most of our local revivalists look pretty genteel. Nobody could ever call Sharkey an important jazz musician, but he did grow up with the music and his understanding shows itself in innumerable small ways. Most of his band are New Orleans men too; indeed the names of Albert Brunies, Monk Hazel and Santo Pecora have already become a part of jazz history.

There are no great solos, but the band performs with vivacity as well as skill. Both clarinettists have liquid, fluent styles, with Lester Bouchon often sounding like Edmond Hall. Jack Delaney, one of a younger generation of white New Orleans trombonists, takes some excellent solos; Santo Pecora is rougher, yet equally virile.

But it is the singing of Lizzie Miles which really lifts this record above the average. Although she must be in her sixties by now, she still has enormous power in her voice. She sings (in Creole as well as English) on five of these tracks, the most outstanding being *Salty, Lizzie's Blues* and *A Good Man Is Hard To Find*. E.J.

★Don Shirley and Richard Davis

"Improvisations"

•••**Sometimes I'm Happy** (Youmans); **But Not For Me** (Gershwin); **Tenderly** (Gross); **What Is There To Say?** (Duke); **Autumn Leaves** (Kosma); **Atonal Ostinato Blues In B Flat** (Shirley); **When I Fall In Love** (Young); **Over The Rainbow** (Arlen); **Let's Fall In Love** (Arlen; **Walkin' By The River** (Carlisle)

(London 12 in. LP HA A2046—37s. 6½d.)

Shirley (*pno*); **Davis** (*bass*). Probably late 1956. U.S.A. (Am. Cadence.)

What with Phineas Newborn, Frederick Gulda and Don Shirley all whizzing up and down the keyboard, jazz piano virtuosi seem to be getting ten-a-penny nowadays. All have remarkable command over the instrument, yet how well they play jazz is another matter entirely.

Don Shirley, a 30-year-old Jamaican, has written quite a few serious compositions and appeared as soloist with leading American symphony orchestras. Not surprisingly, his performance on this record falls between the jazz and classical music stools. A brilliant technician, Shirley shows no little sensitivity and imagination, but he lacks swing and a genuine understanding of the jazz idiom. Too much time is taken up by out-of-tempo rhapsodising, most of it far too florid. C.F.

★Derek Smith

"Piano Moods—Vol. VIII"

••••**Wee Cuff** (Smith); **Love For Sale** (Porter); **Alan's Pad** (Smith); **Carioca** (Youmans)

(Nixa Jazz Today EP NJE1036—12s. 10½d.)

Smith (*pno*); **Sammy Stokes** (*bass*); **Allan Ganley** (*drs*). 23/1/1957. London. (Nixa.)

In recent years a steady stream of British pianists has left this country for America. Following the lead set by George Shearing we have lost Ronnie Ball, Ralph Sharon, Vic Feldman (a multi-instrumentalist) and Joe Saye. Latest in the line is Derek Smith, who made this EP shortly before he sailed. The Smith-Stokes-Ganley team was one of the most consistent of all the rhythm sections working in the London clubs. Derek played in a post-Bud Powell style strongly reminiscent of both Horace Silver and Johnny Williams, and these four titles do him justice. Ganley is a polished technician who can also swing, while Sammy Stokes is a dependable pivot to the trio. This record alone proves that our loss is America's gain. A.M.

★Muggsy Spanier and his Dixieland Band

••••**Lazy Piano Man** (Bean) (*a*); **Dixie Flyer** (Melrose) (*a*); **Sweet Georgia Brown** (Bernie, Pinkard, Casey) (*a*); **Feather Brain** (Spanier) (*a*); **Home** (Van Steeden, H. and J. Clarkson) (*b*); **It's A Long, Long Way To Tipperary** (Judge) (*b*); **Caution Blues** (Hines) (*b*); **Alabama Jubilee** (Cobb, Yellen) (*b*); **South** (Moten, Hayes) (*b*); **Sunday** (Miller, Stein, Cohn, Kreuger) (V) (*b*); **Tiger Rag** (La Rocca) (*b*); **Blue Room** (Rodgers) (*b*)

(Mercury 12 in. LP MPL6516—85s. 10d.)

(*a*)—**Spanier** (*cornet*); **Darnell Howard** (*clt*); **George Brunis** (*tmb*); **Floyd Bean** (*pno*); **Truck Parham** (*bass*); **Sid Catlett** (*drs*). 27/3/1950. U.S.A. (Am. Mercury.)

(*b*)—Same personnel, except **Ralph Hutchinson** (*tmb*) replaces Brunis. January, 1951. Do. (Do.)

It seems a long time since we had anything from Muggsy Spanier that wasn't transferred from well-known (and sometimes well-worn) 78s, but these are most welcome corrections to this state of things. It is a pity there are more tracks with Hutchinson on trombone than with Brunis, for the latter is by far the more satisfactory jazzman and makes a firm support for Spanier and Howard; Hutchinson is weaker. The less attractive features of an otherwise impressive LP are the tear-up tempi of *Tiger Rag* and *Sweet Georgia Brown*, and the anonymous woman who delivers the vocal on *Sunday*. On the credit side, there is Brunis (when present); Howard at his best; and, of course, Muggsy, open as well as muted (what a beauty *Feather Brain* is!). The rhythm section is quietly competent. In all, a very interesting disc to keep. O.K.

★Jack Teagarden

"Jack Teagarden—Jazz Great"

••••**King Porter Stomp** (Jelly Roll Morton) (*a*); **Eccentric** (Robinson) (*b*); **Davenport Blues** (Beiderbecke) (*c*); **Original Dixieland One-Step** (Nick La Rocca) (*b*); **Bad Acting Woman** (Hayes) (V) (*b*); **Misery And The Blues** (La Vere) (V) (*a*); **High Society** (Alphonse Picou) (*b*); **Music To Love By** (Williams) (V) (*c*); **Meet Me Where They Play The Blues** (Steve Allen) (V) (*c*); **Riverboat Shuffle** (Hoagy Carmichael, Dick Voynow) (*a*) (London 12 in. LP LTZ-N15077—37s. 6½d.)

(*a*)—**Teagarden** (*tmb, voc*); **Kenny Davern** (*clt*); **Fred Greenleaf** (*tpt*); **Norma Teagarden** (*pno*); **Kass Malone** (*bass*); **Ray Bauduc** (*drs*)

(*b*)—**Teagarden** (*tmb, voc*); **Edmond Hall** (*clt*); **Jimmy McPartland** (*tpt*); **Dick Cary** (*pno, arranger*); **Walter Page** (*bass*); **Jo Jones** (*drs*).

(*c*)—**Teagarden** (*tmb, voc*); **Hall** (*clt*); **Cary** (*tpt, arr*); **Leonard Feather** (*pno*); unidentified *gtr*; **Page** (*bass*); **Ray Bauduc** (*drs*).

All November, 1954. New York. (Am. Period.)

"I gotta right to sing the blues", sang Jack Teagarden in his lazy Texan drawl back in 1933. Nobody ever said truer words. Teagarden has always been one of that handful of white musicians who sing and play blues with real authority. Now entering his fifties, he sounds as inspired as ever. In fact some of his finest blues work can be found in *Bad Acting Woman*, as well as a dazzling trumpet solo by Jimmy McPartland, another veteran of the 'twenties.

Three different groups are heard on this record. The one performing *King Porter Stomp, Misery And The Blues* and *Riverboat Shuffle* lacks solo strength, but works up a healthy-sounding Dixieland ensemble. Norma Teagarden, the pianist, is Jack's sister. Other tracks are notable for sprightly clarinet playing by Edmond Hall and Jimmy McPartland's lusty trumpet solos. Walter Page, Jo Jones and Ray Bauduc give admirable support. A guitarist pops up in *Davenport Blues*, although the sleeve fails to mention him.

This LP can be ranked alongside "This Is Teagarden" (Capitol T721), to which I awarded four stars last March. Although Jack Teagarden takes a less prominent part, he performs with equal zest and artistry. C.F.

★Alex Welsh and his Band

•••**Ostrich Walk** (La Rocca, Shields) (*d*); **Buddy's Habits** (King Oliver) (*a*); **Winin' Boy Blues** (J. R. Morton) (*c*); **Cornet Chop Suey** (Armstrong) (*c*); **I'm Coming Virginia** (Heywood) (*a*); **Up Jumped You With Love** (Waller) (*c*); **Queen Bess** (Hodges, Ellington) (*b*); **Mandy** (Clark, Turk, Meyer, Johnston) (*a*)

(Nixa Jazz Today LP NJT507—27s. 10d.)

(*a*), (*c*), (*d*)—**Welsh** (*tpt*); **Archie Semple** (*clt*); **Roy Crimmins** (*tmb*); **Fred Hunt** (*pno*); **Nigel Sinclair** (*gtr*); **Chris Staunton** (*bass*); **Billy Lock** (*drs*). (*a*) 4/2/1957, (*c*) 11/8/1957, (*d*) 14/3/1957. London (Nixa.)

(*b*)—Personnel as for (*a*), minus Welsh. 4/2/1957. Do. (Do.)

(*e*)—Personnel as for (*a*), minus Crimmins. 14/3/1957. Do. (Do.)

It was quite a good idea to do a brief survey of jazz standards from 'way back in 1918 to 'way back in 1941, and Alex Welsh and his men tackle the task with relish, and in the case of Roy Crimmins particularly, on *Winin' Boy*, with taste. (A mark to Sinclair's guitar here, too.) The hollow recording is not what I would describe as an asset though, nor yet the um-cha rhythm (after all, the great men of the past didn't play like that, only the cornballs); and *Buddy's Habits*, a lovely number, should never be played (*a*) without a trombone, or (*b*) so fast. *Mandy* is messy, but the remainder of the tracks are less so than has been the case in the past. Semple is less Pee-Wee-like, and Welsh, though sometimes given to starting off with good ideas and leaving them to find their own way home, has a good tone throughout. O.K.

★Johnny Windhurst Quartet

••**Back In Your Own Back Yard** (Jolson); **You Do Something To Me** (Porter)

(Esquire EP EP136—13s. 7½d.)

Windhurst (*tpt*), **Jim Andrews** (*pno*); **Buel Neidlinger** (*bass*); **Walter Gifford** (*drs*). 22/4/1955. U.S.A. (Am. Transition.)

Johnny Windhurst fluffs here and there, but he has a warm tone and a truculent, almost Chicagoan turn of phrase. The way the notes roll out of his trumpet reminds me a little of Bobby Hackett. Jim Andrews plays the piano in a style that mixes up Earl Hines and Teddy Wilson, while the rhythm section chugs along like an Emmett train. A poor recording balance doesn't help matters. C.F.

★Phil Woods Quartet

••••**Get Happy** (Harold Arlen); **Strollin' With Pam** (Woods)

(Esquire EP EP138—13s. 7½d.)

Woods (*alto*); **John Williams** (*pno*); **Teddy Kotick** (*bass*); **Nick Stabulas** (*drs*). 2/11/1955. U.S.A. (Am. Prestige.)

★Phil Woods Septet

••••**The Stanley Stomper** (Woods); **Cool Aid** (Woods); **Pairing Off** (Woods); **Suddenly It's Spring** (Burke, Van Heusen)

(Esquire 12 in. LP 32-026—39s. 7½d.)

Woods, Gene Quill (*altos*); **Donald Byrd, Kenny Dorham** (*tpts*); **Tommy Flanagan** (*pno*); **Doug Watkins** (*bass*); **Philly Joe Jones** (*drs*). 15/6/1956 U.S.A (Am. Prestige.)

The Quartet tracks on the EP are taken from the Phil Woods LP (Esquire 32-020) reviewed in the June issue of THE GRAMOPHONE. *Happy* is played at a whirlwind tempo, while *Pam* is a slower, more emotional vehicle.

The Septet album pairs off two trumpets and two altos. This is virile music with no quarter asked or given. Ira Gitler's notes include a complete schedule of choruses which identifies

the various soloists, and it is Dorham and Woods who emerge with top honours. Quill and Byrd are promising, but lack the conviction of their colleagues. The rhythm section provides a most suitable background for the soloists; Woods is clearly one of the important alto saxists in jazz to-day. A.M.

OTHERS

***Les Brown

Les Brown still has just about the finest orchestra playing music for dancing to be heard anywhere today. His latest LP, "Dancer's Choice" features a nice blend of solos and swinging big-band music. Titles are: *Sleepy Time Gal, Swingin' Down The Lane, Shine On Harvest Moon, My Melancholy Baby, Stardust, In The Mood, Tea For Two, Johnson Rag, Josephine, My Blue Heaven, I Never Knew* and *Cecilia*. (Capitol T812.) E.J.

*Gateway Singers

The Gateway Singers seem to be America's answer to skiffle. "Puttin' On The Style" purports to present "Folk songs, ballads and spirituals". So it does, but in a slicked-up, vulgarised way. I should have thought *Rock Island Line* and *Midnight Special* (songs which Leadbelly sang so wonderfully) had been mauled enough already, but here are the worst versions so far. The label credits Joel Newman and Paul Campbell with composing these two venerable songs; perhaps they were responsible for the facetious additions to the lyrics. Other tracks—just as sadly phoney—include *Fair Maid; Sally Don't You Grieve; Come To The Dance; True Love; Tumbalalaika; I Was Born About 10,000 Years Ago; Run, Come See Jerusalem; Ezekiel Saw The Wheel; Puttin' On The Style* and the would-be witty *Bury Me In My Overalls. Monaco* turns out to be an amusing calypso about the wedding of Grace Kelly and her prince. All vocal arrangements were devised by Jud Conlon and the accompanying musicians included Red Callender and Alvin Stoller. (Brunswick LAT8176.) C.F.

**Coleman Hawkins

Coleman Hawkins is one of the greatest musicians jazz has known, but you'd hardly realise it from "The Gilded Hawk", his latest LP. Somebody at Capitol had the boringly "commercial" idea of putting a large string orchestra behind him, with the result that he ambles far too sedately through *Out Of The Night; Autumn Leaves; Stranger In Paradise; My Mother's Eyes; Everything Happens To Me; It Had To Be You; With Every Breath I Take; I'm Yours; I Didn't Know What Time It Was; Baubles, Bangles And Beads; Boulevard Of Broken Dreams* and *A Cottage For Sale.* Only the rich tone affirms Hawkins' true quality; much of the time he hardly bothers to embellish the melodies. (Capitol T819.) C.F.

****Frank Sinatra

It's almost 15 years since screaming bobby-soxers began mobbing a skinny young man who sang with Tommy Dorsey's band. Those years have seen Frank Sinatra mature as a singer and develop a natural acting talent. Yet much more than nostalgia is evoked by this LP (titled, quite simple, "Frankie") which contains twelve of Sinatra's most famous recordings of the 'forties, all but three of them accompanied by Axel Stordahl's orchestra. *Hello, Young Lovers; I Only Have Eyes For You; Falling In Love With Love; You'll Never Know; Time After Time; Almost Like Being In Love; Nancy; Oh! What It Seemed To Be*—these are all here, slow and romantic; also a few tracks at faster tempo—*It All Depends On You; S'posin'; All Of Me, How Cute Can You Be*—where Sinatra swings along with the ease of a good jazz musician. Skilful re-mastering has worked wonders and the reproduction is surprisingly good. (Philips BBL7168.) E.J.

***Kay Starr

"Swinging with the Starr" is the title given to a set of sixteen 1945/6 recordings by Kay Starr. Those were days when Miss Starr sung with some jazz feeling (she sounds surprisingly like Mildred Bailey on several tracks) and had jazz musicians accompanying her. The songs—nearly all standards—are: *Stardust; Honeysuckle Rose; Baby, Won't You Please Come Home; I'm Confessin'; Who's Foolin' Who; St. Louis Blues; Stormy Weather; Sunday; Sweet Lorraine; After You've Gone; I Cried For You; There's A Lull In My Life; Where Or When; Love Me Or Leave Me; All Of Me* and *Dixieland Band.*

Barney Bigard, Vic Dickenson and pianist Calvin Jackson take plenty of solos; Joe Venuti, Willie Smith and Ray Linn are also heard. Red Callender, Allen Reuss and Zutty Singleton make a strong rhythm team. Unfortunately, the recording quality is rather poor. (London HA-U2039.) E.J.

POPULAR RECORD CATALOGUE

JULY 1957. 2s. 6d.

CONTINENTAL RECORDS

By LILIAN DUFF

This month it's a mixed bag. With Portuguese, French, Greek and Italian songs to choose from, you can't complain of lack of variety; and fortunately, though some of the material is familiar, quite a lot of it is new as well as pleasing. If you have a taste for Greek popular music, for instance—and I have—let me recommend the **Nikos Gounaris** collection entitled *One Rainy Night* (Col. 33CSX6). People who knew this performer only through the title song were apt to picture him as a pathetic husband deserted by a selfish, fickle wife. So firm was the legend that he had showers of fan letters from women offering commiseration and, in some cases, consolation. The fact is that Mr. Gounaris is a huge, jolly man in his forties, long happily married. He has sung for over 33 years, first attracted attention in the 1930's, and acquired an international reputation in 1948 when he toured the United States, where he sang to the Greeks and wound up with a concert at Carnegie Hall.

His voice, for such a big man, is surprisingly light—one is reminded of a similar contrast in the case of Burl Ives—and if it's never rich enough to be moving, it's always true, tuneful and free of that nasal bleat that afflicts so many Italians. The range of mood, too, is pretty wide. The twelve songs in this collection include the lament already mentioned, a cynical and amusing reply to it written a few years later, called *That Other Man*, the tango *You Are My Illness*, a modern arrangement of a folk tune, *Mantinades*, and gay things like *Let's Go to the Bouzoukia*. Altogether a charming collection of its kind.

Though **Renée Lebas** has not yet won a big international reputation, Parisians know and admire her as an artiste with an agreeable voice and a technique polished by experience. Nearly all the songs in "Renée Lebas" (Felsted SDL86057) were written by Eddy Marnay, mostly in collaboration with Emil Stern. The titles—*Java, Les deux tourterelles, La Fontaine endormie, Guinguettes, Tu n'peux pas comprendre, La Valse des lilas*—suggest the subject matter and range of mood. Passing pleasures, familiar scenes, the joys and pains of love—the themes may be unoriginal, but Mlle Lebas brings to them taste, intelligence and a voice of pleasing timbre.

The Portuguese artiste, **Amalia Rodrigues,** has been appearing with great success at the Paris music-hall, Olympia. A selection actually recorded during a performance is given on Col. 33CSX11. Naturally—but unfortunately for those familiar with her work—she has included the things already widely known: *Uma Casa Portuguesa, Coimbra, Barco Negro,* and *Lisboa Antiga. Persequicao* (*Pursuit*), expressing a married woman's disdain for a rich would-be seducer, and *A Tendinha* (*The Little Pub*), are less familiar, and for anyone new to this singer the whole collection can be recommended as good value. The sleeve deserves a word of praise for the short translation (or rather *précis*) of the words of each number. Not, I must add, that they all repay close inspection, but it's nice to know what one's getting.

It's always pleasant to welcome newcomers. The **Trio Odemira** (Col. SEGC22), Carlos, Ribeiro and Julio, take their name from a village in the southern province of Alentejo. Specialising in Portuguese and Mexican folklore, they have quickly made a reputation, and the four songs given here show them at their best.

Luciano Tajoli needs no introduction. Admirers of his high, light tenor will find 14 representative numbers already popular outside Italy. The title of the collection is "Anema e Core" (Parlo. CPMAL): the songs include such well-known favourites as *Arrivederci Roma, Trieste Mia, Notte di Venezia, Qui Sotto il Cielo di Capri* and *Buongiorno Tristezza.* Singers, like tunes, get around.

TECHNICAL TALK

By P. WILSON, M.A.

The Radio Exhibition

At the time that these notes have to be written the information available about the exhibits at the forthcoming Radio Exhibition at Earls Court, between August 28th and September 7th, is very scanty. The most interesting news received so far is:

1. E.M.I. will have special monster exhibits of Tape as well as of their new Tape Recorders (of normal size).
2. Goodmans will be demonstrating a domestic model of their new Electrostatic Loudspeaker as well as the 315 Reproducer and other standard models.
3. Whiteleys will have a new type of control unit for their High Fidelity amplifier which will include a variable low-pass filter and will also be more stylish than the previous model. There will also be new types of amplifier and loudspeaker cabinets in a more or less "contemporary" style.
4. E.A.R. are exhibiting improved versions of their Bantam and 1960 portables as well as a new "Concert Reproducer" with 4 loudspeaker units in a sealed-off reflex enclosure, and a V.H.F. Tuner. A Tape Recorder is also announced for export but will not be available for the home market until 1958. It will incorporate the Collaro transcriptor deck.
5. Tape Recorders (Electronics) Ltd., will show their new "Sound 777" Recorder, with 3 speeds and forward and reverse playing, which sells at the remarkably low price of £42 and weighs only 31 lbs.
6. Pilot Radio will have models of their High Fidelity amplifiers as well as of their more ubiquitous portable record players.

No doubt many more particulars of interesting exhibits will come along after we have gone to press. I hope to give another discursive analysis of the trends in our October issue. I suspect that the most significant feature will be the progress made in Printed Circuit techniques and in the use of Transistors.

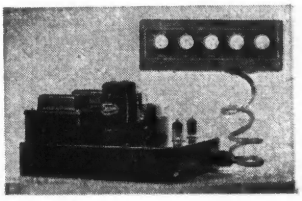
Transistors, pre-amplifiers and parasitic oscillation

Talking of transistors reminds me that I have long expected some enterprising firm to produce a tiny transistor pre-amplifier for use with electromagnetic pickups, whether moving coil or variable reluctance, which could be mounted in the carrying arm and give a low output impedance. Why not? Such a device would provide an elegant solution to many problems that seem to beset many people who

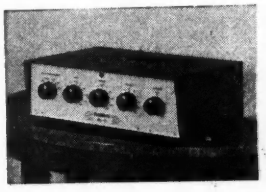
ab-fi

OUTSTANDING IN DESIGN

AMPLIFIER model 2001
and PRE-AMPLIFIER model 2001A.



25 watts continuous output, total distortion only .05%. Positive and negative feedback to achieve distortion-free reproduction. Pre-amplifier has inputs for Tape, Gram., Mic. and AM/FM tuner. Compensator for record characteristics and continuous adjustable bass and treble controls. Automatic attenuation control for various cartridge characteristics. Price complete **40 gns.**



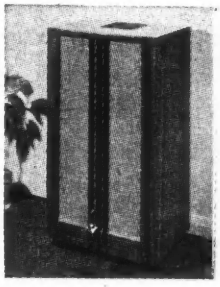
INTEGRATED AUDIO AMPLIFIER model 1004

Selector switch gives choice of three correction networks which between them cover the majority of recording characteristics. Separate bass and treble controls. Supplies for Radio and Gram. motor provided. A plug-in pick-up attenuator permits the use of all types of high output pick-ups in addition to the magnetic and moving coil patterns. A rumble filter is automatically switched into circuit. Power output 10 watts. Price **25 gns.**

VICTOR LOUDSPEAKER

Faithful reproduction below 30 c/s—above 20,000 c/s. Expressly designed and constructed to achieve the most nearly perfect tonal balance. The unusual reflex design employs a tuned vertical chamber which produces a smoother bass response—even at the extreme bass frequencies. Room matching switch is incorporated, this will compensate any acoustical differences between one room and another. Finished in African Mahogany or Walnut veneer and Old Gold metal grille.

Senior—15 watts—**55 gns.**
Junior—10 watts—**35 gns.**



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

INVITATION

See and enjoy Hi-Fi equipment in fine furniture

This perfect setting can be seen in the
G-PLAN GALLERY
12a, St. George Street, Hanover Square, W.1

Here you can see and enjoy at your leisure the ideal way of combining Pamphonic Hi-Fi equipment into the modern G-Plan furniture. Don't miss this opportunity—

Commencing 24th August until 14th September

COUPON

If you would like further details and descriptive leaflets, put a cross in the appropriate square, fill in your name and address and post this coupon to us.

☐ *'Ab-fi' equipment*

☐ *Pamphonic Hi-Fi in G-Plan Furniture*

name _____

address _____

_____

DaP870G

PAMPHONIC REPRODUCERS LTD

17 Stratton Street, London, W.1 Telephone GROsvenor 1926

In High Fidelity

Pamphonic

for sound — NATURALLY!

THE— LONG PLAY —WAY

Specialising in Microgroove only, I now keep a connoisseurs stock of

15,000 LP Discs

covering *THE GRAMOPHONE* LP and Popular Catalogues. Make use of my "By Return" Postal Organisation.

ALSO FROM STOCK—

- **TRANSCRIPTION & DOMESTIC PLAYING DECKS**
- **AMPLIFIERS & VHF TUNER UNITS**
- **LOUDSPEAKERS & ENCLOSURES**
- **AMPLIFIER & RECORD CABINETS**

— IT'S WORTH A VISIT TO —

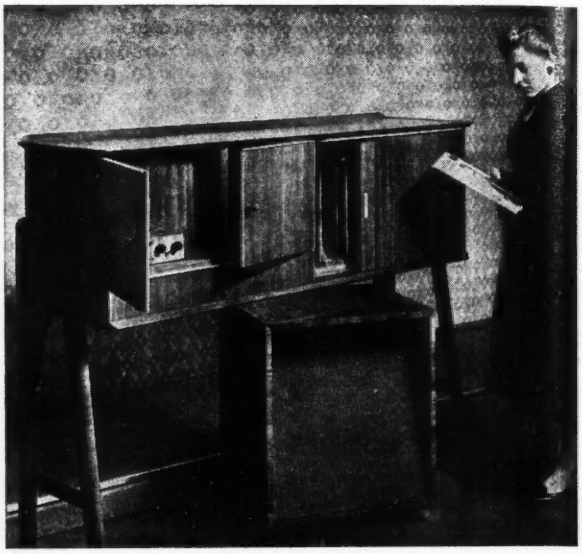
ERNEST WYATT

ESTABLISHED 1922

16-16 QUEEN'S ROAD

PORTSMOUTH, HANTS

Phone: PORTSMOUTH 2730



●THE VERY STRONG AND STABLE CABINET SHEWN ABOVE HAS BEEN SPECIALLY DESIGNED TO HOLD AMPLIFIER AND TUNER UNIT-TRANSCRIPTION DECK AND OVER ONE HUNDRED RECORDS AT THE BEST OPERATIONAL HEIGHT. FITTED WITH INTERNAL ILLUMINATION AND RECORD STORAGE.

PRICE 28 GUINEAS *(including PT)*

AVAILABLE IN LIGHT & DARK FRENCH WALNUT

Overall Dimensions: Length 5' 6"; Width 1' 5"; Height 4' 3"
Clearance from ground: 2' 8".

H.P. & CREDIT TERMS AVAILABLE

You wouldn't listen to a BRASS BAND in a BELL TENT...

. . . and you need to listen to Hi-Fi in surroundings that resemble acoustically the room in which you will use the equipment at home.

The place to judge Hi-Fi is BARNES BAYSWATER

Here you can sit at ease and compare the performance of the latest Hi-Fi equipment of the leading makers.

Whether you mean to buy now or later, whether your tastes are classical, jazz or "pop," you are cordially invited to call at our department and listen to Hi-Fi—you'll find it an unforgettable experience.

BARNES
PIANOS • BAYSWATER

HI-FI DEPARTMENT
73-77 Queensway, London, W.2
Tel: BAYswater 3206

To BARNES PIANOS, 73/77 Queensway, London, W.2.
Please send me literature about Hi-Fi equipment.

NAME _____

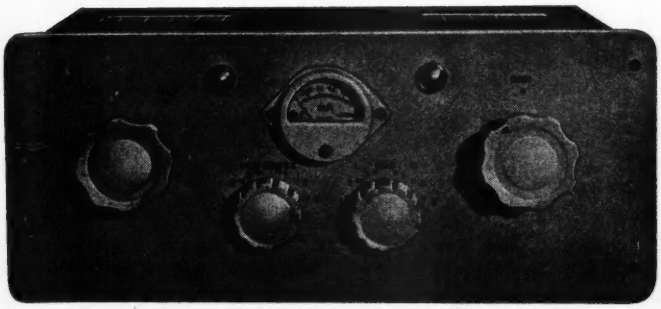
ADDRESS _____

_____ BO206A

It is understood that this places me under no obligation to buy.

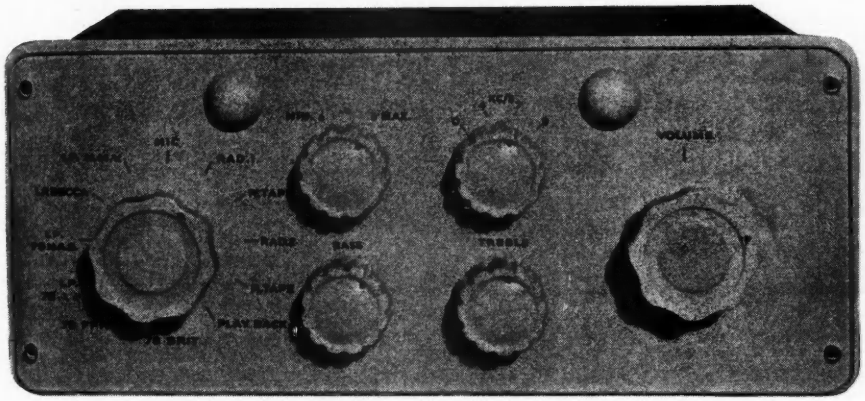
PERCY WILSON, M.A.

Confirmation of Experts' choice



THE PRECORD PROFESSIONAL SELF-POWERED RECORDING AMPLIFIER £30

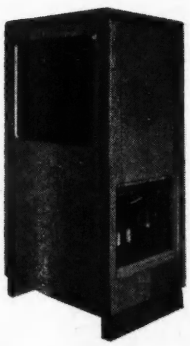
It is a significant fact that Mr. Percy Wilson, M.A., author of "The Gramophone Handbook", who has access to every hi fi product, should choose the Precord and the A-Z Senior Amplifier for his ideal hi fi equipment, described on page 122 of "The Gramophone", August issue. Firstly, the Precord is a professional tape recording amplifier built to the highest possible standard and designed to work with Wearite, Collaro or Brenell Decks. Secondly, the A-Z Senior Amplifier is a combination of a series of amplifiers which were tested by the N.P.L., and are now used by the B.B.C.



- 12-position selector
- Rumble Filter
- H.F. Filter
- Wide Range bass and treble
- Master gain control
- High sensitivity
- 10 mv. for 20 watts
- Instantaneous peak over 50 watts
- 3-position input matching

£40

THE A-Z TONE CONTROL UNIT AND AMPLIFIER



There are several ways of advertising a product. One is to claim the earth for something that sounds like nothing on earth ! The better way in our opinion is the more conservative policy of producing something that is always better than the advertising. This has been our policy since 1931 ; we shall continue to produce the world's finest sound equipment, and to enjoy world demand as the result of the product plus customers' satisfaction.

Other products include Tri-Channel, A-Z Mark III Amplifier, F.M. Synchrolock and Phase Inverter Speaker. All products supplied via your Agent in any part of the world.

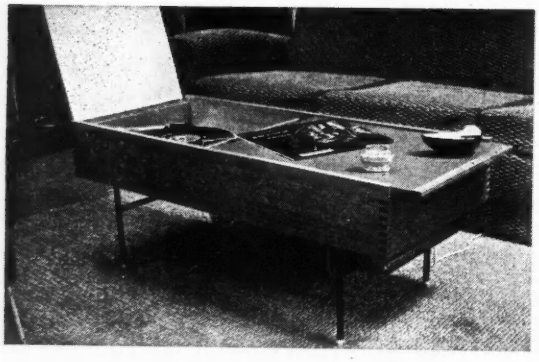
THE A-Z AMPLIFIER

The present B.B.C. Monitor Loudspeaker Unit, B.B.C. Patent No. 696,671, now uses our A-Z Senior Amplifier—further evidence of Experts' Choice.

SOUND SALES LTD.

WORKS & ACOUSTIC LABORATORIES
WEST STREET, FARNHAM,
SURREY, ENGLAND
Farnham 6461-2-3

NEW YORK · CANADA · NEW ZEALAND · SOUTH AFRICA · ITALY · HONG KONG · PORTUGAL · B.W.I.



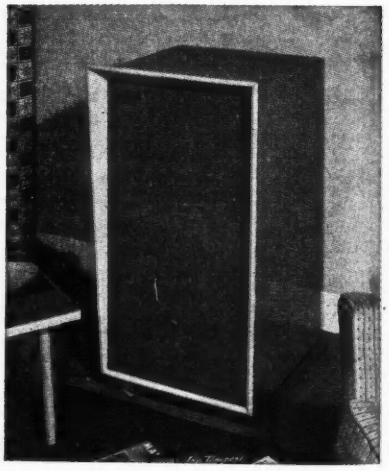
The "Magpie" Record Player Cabinet makes a graceful housing for motor and pickup, amplifier and/or radio tuner. Clean and contemporary in design, it was chosen by "House and Garden" for inclusion in "The House of Ideas" 1957. The "Magpie" can be used as a coffee table and is carefully matched in finish to the Musicraft FEH Enclosure below.

"Audiomaster" engineered and designed without limitation or compromise to standards which justify the claim "the amplifier of tomorrow".

hi-fi . . . and handsome!

This is the sort of equipment which will give you more pleasure for your listening. It looks good, it is good . . . and it sounds even better. You'll find it easy to compare and select from the best of today's audio equipment at our branches, fully equipped for your comfort and convenience.

Musicraft's FEH Enclosure gives an enthralling sensation of "presence" and the crisp clean reproduction the critical listener demands.



See and hear this equipment at our STAND No. 13

B.S.R.A. Exhibition

Waldorf Hotel, Aldwych, London, W.C. 2
September 20, 21 and 22

Musicraft

13 King Street, Richmond, Surrey, Tel. : RIChmond 6798
Buses : 27a, 33, 37, 65, 90, 90b. L.M.S. Southern Region and District trains.
20/22 High Street, Southall, Middlesex. Tel. : SOUthall 3828
Opp. Town Hall. Buses : 83, 105, 120, 607. Western Region trains.

put together certain types of hi-fi apparatus. Quite a large proportion of the troubles about which readers ask advice seem to be due to parasitic oscillation of the first valve in the control unit due to faulty input arrangements (usually too high an impedance input). Anyone who suffers from this should try the expedient of connecting a 10 k resistor in series with a 0.001 capacitor across the input (to chassis) and preferably from the grid connection of the first valve. But I have also come across some cases where instability in the main amplifier has been the culprit. This is more difficult to deal with in the absence of an examination of the amplifier itself. Sometimes, however, connection of a 100-ohm resistor across the output terminals has been all that is necessary.

The more experience I get of readers' troubles the more I am convinced that amplifier designers should pay more attention to this question of stability in adverse conditions of use.

Groupings and Mergers

During the past year or so there has been a spate of grouping of companies and the merging of small firms into larger ones. I recall the merging of Kelly Acoustics Ltd. into Sapphire Bearings Ltd. and more recently the reconstitution of the latter, as a member of the Camp Bird group, into E-V Ltd. Now I have just learned that since this reconstitution, production of sapphire styli has reached the huge total of 10 million a year and that with the development of the E-V Power Point cartridge a new factory has been started at St. Ives in Cornwall and is producing 30,000 cartridges a week with a projected increase to 60,000 a week before the end of the year. One wonders where all these pickup cartridges go to!

Then there was the merging of E.A.R. Reproducers Ltd. with Grundig (Gt. Britain) Ltd. and Wolsey Television Ltd. into the Gas Purification Group. The new addition of Expert Gramophones Ltd. to that group is now announced, through the acquisition by Wolsey Television Ltd. of the whole of the shareholding. Readers of THE GRAMOPHONE will be specially interested to hear that Mr. Dave Phillips will remain on the Board of Directors, together with Mrs. E. M. Ginn, and will continue to devote his exceptional ability to the technical direction of the business. Mr. Ginn, however, is now completely incapacitated, having been in hospital for the past 12 months. A new General Manager has been appointed in the person of Mr. S. Duer, who is well known to dealers in all parts of the country. My old friend Mr. G. S. Taylor, who is now Chairman of Wolsey Television Ltd., has also joined the Board. So one may be assured that Expert Gramophones Ltd. will now be guaranteed a new lease of life and a new prosperity. For a long time it has produced High Fidelity apparatus of the highest quality, including pickups, amplifiers, speakers and tape recorders. The Expert moving coil pickup has long been in the forefront of its class. I have used one as my standard during the past four years and it is as good now as it ever was. Its response, with its associated transformer, is smooth and level from 40 c/s to over 14,000 c/s, where it starts to rise slightly reaching (so far as I can make out) a small peak at 21 kc/s. And it has an output of 60 mV., which is not equalled by any other electrodynamic pickup that I know. In the past the firm has been hampered by lack of capital and marketing facilities. Under Mr. Duer's management it is proposed, I understand, to change from the previous direct to customer distribution policy to one of trade distribution, possibly on a closed agency basis.

Another change-over that took place a few months ago was the acquisition of Thermionic Products Ltd. by the group known as Pena Copper. I understand that this will not affect the production or marketing policy of the firm. I have already given highly favourable reports to the T.P. Amplifier and to the Miratwin pickup, which is marketed in this country by the firm. I would now advise readers to look out for the new T.P. Frequency Modulation Tuners when they start to come off the production line this autumn. I have already had an opportunity of testing the prototype and of suggesting modifications thereto and can testify that it is a winner—assuming, of course, that production proceeds according to plan.

Then the news recently came through that Champion Electric Corporation had been taken over by Thorn Electrical Industries, which also control Ferguson, but we are assured that the change will not affect the sales policy of the Company. Thorn has also come to an arrangement with E.M.I. for the marketing of the E.M.I. Television receivers and domestic radio but I am not sure as yet what the precise set up will be.

Just before I started this note the news came through that the Harland Engineering Co. Ltd. and Harland Drives Ltd. have acquired a controlling interest in Simon Equipment Ltd. The merger is said to be due to a successful collaboration between the companies in the development and application of electronic equipment to specialist industrial electric drives, and it seems clear that the fusion will be to the benefit of both. I am glad to see that my friends, Mr. R. W. Simon and Mr. Kenneth Williman, will still remain on the Board and that Mr. Williman will continue as Managing Director. My grape vine suggests that new products of special interest to us will be forthcoming this autumn,

BOOK REVIEW

The New High Fidelity Handbook. By Irving Greene and James R. Radcliffe. 193 pp. John Calder, London. Price 36s.

This book, which is of American origin, is a difficult one to review, especially for British readers. For it is written in that breathless style of enthusiasm which seems to be characteristic of so much journalism across the water. Thus again and again one comes across sentences such as these:

> "The components of a High Fidelity system are specifically designed to provide the best audio quality. Every consideration is given to the signal (music or speech) so that it will be heard from the speaker with undistorted true-to-life quality".

There is no warning here of the problems that have to be faced in designing a High Fidelity system, of the shortcomings of the various components, such as pickups and loudspeakers, that have to be used or of the incompatibilities and contradictions that one constantly encounters in trying to solve these problems. No. The impression is given that solutions to everything have sprung fully grown from the heads of the various (American) equipment manufacturers. Sometimes, unfortunately, the script reads as though it were just an analysis or a paraphrase of the publicity of those manufacturers.

As an exposition of the principles of High Fidelity Sound Reproduction therefore the book, in my opinion, distinctly fails. It is altogether too superficial, and does not afford any satisfactory basis for the reader to judge for himself as to the merits of particular devices.

On the other hand, as a description of such of those devices as are at present to be found on the American market, the book is both informative and useful as a practical guide. The general ideas involved in many of them are elaborately explained with the help of a wealth of dissected photographs and diagrams. For loudspeakers and enclosures, in particular, the descriptions and dissections will be found very useful provided you have equipped yourself in advance (from elsewhere) with an adequate knowledge of acoustic and mechanical principle. The symposium containing brief descriptions of eight well known power amplifier designs is likewise useful, though one could have wished that it had not been limited (with the one exception of the Leak TL/12) to American designs of a couple of years ago. The section on Pre-Amplifiers is a little more out of date. Thus one would not normally suppose that a sentence such as the following in a book published in 1957 would refer to an agreement arrived at in 1954 and now in general operation:

> "Recently, however, a new development materialised which, if adopted, will end this confusion [of different recording characteristics] for all time".

With this proviso, I think that most readers would find the section on recording characteristics and equalisation controls to be most interesting and instructive. They should be forewarned, however, that the advocacy of a "loudness control" is based on an argument which is technically unsound. They should also be forewarned to beware of the advice given by Harold C. Schonberg in his otherwise interesting Foreword on the High Fidelity Record, when he says "Forget about the mythical 'flat' positions; use your tone and equalisation controls freely". I should say "warily".

The section on pickups and arms is decidedly inadequate. There is no hint here that somewhat intractable problems are involved and that only partial solutions have been found; and there is nothing that will enable the reader to obtain a fair appraisal of one system as compared with another. Similarly, the section on Tape Recorders is very sketchy and includes a comparison with Wire recorders which are now obsolete.

The Chapters on Planning and Buying the High Fidelity system I found most interesting, even though much of the matter, applying more specifically to American products, was hardly of immediate concern. The reason was not so much in the letterpress, with its discussion on the wisdom of buying by mail order or by package systems, as in the excellent photographs of different styles of equipment and home furnishing. These I found both suggestive and stimulating.

On the other hand, the Chapter on Making High Fidelity Furniture left me quite cold, as being more appropriate to the "Woodworker's Journal". Still, I must admit that there must be many handymen who will welcome the inclusion of detailed advice and scale drawings for the construction of cabinets of various kinds which go to the making of High Fidelity equipment.

But what is this High Fidelity that everyone is talking about? I cannot forbear from quoting the definition given on page 3:

> "A group of High Fidelity components, when used together, is known as a system . . . [which is] an aggregation or assemblage of objects united by some form of regular interaction or interdependence; a group of diverse units so combined by nature or art as to form an integral whole, and to function, operate, or move in unison and, often, in obedience to some form of control".

So now you know! P.W.

Sussex Audio Fair

Readers living in the vicinity of Worthing will be interested to note that Bowers & Wilkins of 1 Becket Buildings, Littlehampton Road, are staging an exhibition and demonstration of quality reproducing equipment in the Worthing Town Hall from September 4th-7th inclusive, during the hours of 2.30 p.m.-10 p.m.

TECHNICAL REPORT

By P. WILSON, M.A.

The Reflectograph RR102 Tape Recorder.
Price £115 10s. Rudman, Darlington (Electronics) Ltd., Wednesfield, Staffs.

Specification :

Mechanical Section :
- Tape Speeds :
  - Variable from 3¾ i.p.s. to 8 i.p.s.
- Wow and Flutter :
  - Better than 0.2% at 7½ i.p.s.
- System : Three motors.
- Capstan Motor :
  - Heavy duty synchronous induction.
- Tape Direction : Standard.
- Spool size : Up to 8½ in.
- Fast forward and reverse :
  - Less than one minute for 7 in. spool.
- Spool brakes : Mechanical Servo.
- Tape positioning :
  - "Inching control" and "listening through" off tape.
- Tape loading : Into straight slot.
- Tape deck size : 17½ in. long, 13¾ in. wide.
- Heads
  - High Impedance—Erase, Record and Playback.

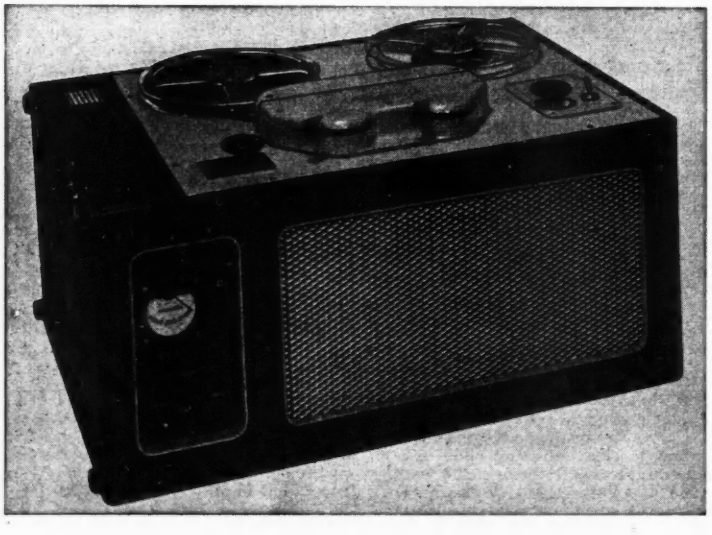
Electronic Section :
- Frequency response (at 7½ i.p.s.) :
  - Referred to 400 c/s.
  - ± 2 db from 40 to 10,000 c/s.
  - + 4 db from 40 to 12,000 c/s.
- Signal/Noise ratio :
  - Better than —45 db unweighted.
- Input :
  - High Impedance 500,000 ohms unbalanced.
- Input sensitivity :
  - 10 mV, 30 mV or 50 mV depending on input valve.
- Output :
  - Medium impedance 10,000 ohms (source).
  - (Unbalanced)—100 mV from pre-amp.
  - 3 watts 15 ohms into loudspeaker and to extension loudspeaker socket.
- Playback characteristics :
  - To C.C.I.R. Standards.
  - ± 1 db from 50-7,500 c/s.
  - ± 2 db from 40 to 10,000 c/s.
- Level Indicator : Valve voltmeter type.
- Valves (record amplifier) :
  - 12AX7 or 12AT7 or 12AU7 (input), 12AX7, 12AU7, 6V6.
- Valves (playback amplifier) :
  - 12AX7, 6BR7, 6BW6.
- Amplifier brick dimensions :
  - 13¾ in. long by 3¼ in. wide by 6¾ in. deep.

This is without doubt the most versatile domestic tape recorder that I have yet had the pleasure of trying out, and the quality, both of its recording and its playback, is of exceptionally high standard. This, perhaps, is not revealed by its specification given above which is a very modest statement of the instrument's capabilities.

Thus, it does not reveal that thanks to the extremely pure wave-form of the push-pull bias oscillator, the response of the record amplifier is particularly smooth and noiseless. Again, it does not reveal that the playback amplifier (with its high degree of negative feedback and its special output transformer) is of high fidelity standard. I was in fact taken aback by the quality and power that could be obtained by connecting my Goodmans 315 speaker system to the Extension loudspeaker socket: I did not believe until I read the specification that the output power was only rated at 3 watts. Moreover, the internal loudspeaker is one of the best of its class and it seems a shame to class it only as a "monitor speaker".

For quality of performance, then, I give the instrument full marks: I know of no better.

What about facility etc, of operation? In this respect the RR102 has advantages over every other instrument I have ever used. In the first place, the provision of entirely separate amplifiers for Record and Playback enables one to have a direct playback from the tape whilst recording is going on. This is valuable for it means that by use of the "break in" switch, one can aurally compare the output from the tape with the input to the amplifier from the external source and so make sure at once that the recording is going well.



Another valuable feature is the "inching" control. This is standard on professional recorders but I have never seen it before in a domestic instrument. It is cunningly contrived by having the forward and reverse drives adjacent to each other on a single control lever. In one position of the lever the instrument is at full speed forward wind; at another it is at full speed rewind; between the two there is a position where the tape is stationary and a small movement of the lever either way starts the tape off winding or rewinding, as the case may be, first at a slow speed and then faster. At the slow speed the tape is still in contact with the magnetic heads and a twirpy sort of reproduction is heard from the speaker. Its characteristics soon become familiar with practice and one thus has a particularly accurate cueing device for finding the passage one wants in the recording, whether for entertainment or for editing.

A similar sort of device on the Record/Playback lever gives a position where the motors are running but the tape is not driving. By halting momentarily in this position (which is easily felt) one can ensure an instantaneous take up of the drive at full speed when the lever is pushed fully over.

The motors and other mechanisms are remarkably silent in operation, and run quite cool. No other tape mechanism that I have yet handled has equalled the Reflectograph in this important respect.

Another unique device is the variable speed control which is operated by the little wheel on the right of the deck, and works through a conical drive. In the past I have been a little suspicious of controls of this kind, so naturally I have given this one a thorough trial. It has functioned perfectly. One can set the speed accurately and with no perceptible wow or flutter at any speed. The pitch both in recording and reproducing can therefore be controlled to a very fine degree. This facility is not available, so far as I am aware, on any instrument other than the Reflectograph.

There seems in fact to be only one facility that the RR102 does not provide—operation from right to left as well as from left to right. But that is to a large extent compensated for by the ability to use 8½ in. spools.

For the construction I have nothing but praise. There is nothing flimsy about it either as a piece of mechanism or on the electronic side. It is a fine piece of engineering up to the highest British standards: the tolerances have clearly been unusually small. I like particularly the positive tape drive through the capstan spindle itself and not through an intermediate idler wheel. The layout and construction of the amplifiers, too, commands respect. They have not just been packed together into a small space; considerable thought has obviously been given to the facility of servicing should that ever become necessary. (This, by the way, seems to be one of the distinguishing features of the best British designs as compared with the continental and even the trans-Atlantic products.) Thus I regard the "Brick" form of design as a distinct success. In the present instance it means that the Record and Playback chassis can be mounted one above the other, with the top of each facing inwards and the interior of the chassis outwards. This protects the valves between the two chassis, whilst at the same time making all components readily accessible.

It will be gathered that I am a full-blooded enthusiast about this Recorder. I have no qualms about it at all, and have little doubt that it will take a foremost place amongst domestic tape recorders throughout the world.

WORLD

FAME

ASSURED

When we introduced the Goldring "500" Variable Reluctance Cartridge our claim for it was a modest one—simply that it was a very good high fidelity cartridge at a very reasonable price. Amateurs and experts throughout the world have described the "500" in rather more glowing terms, and we have been happy to accept their judgment. But we have not been content to leave matters there. Development work has proceeded on a new cartridge—*the first in Great Britain to be designed specifically around a diamond stylus.* Full advantage has been taken of the technical superiority of the diamond and, in addition, its long playing life obviates the need for compromise between optimum mounting arrangements and extreme simplicity of stylus replacement. This new cartridge—the "600"—will delight both the musically meticulous and the hi-fi "fanatic". Our claims for it are not this time so modest. The reception of the "500" points clearly to the "600" being destined for world fame.

The "600" is similar in shape and size to the latest version of the "500". Replaceable styli —diamond for L.P. and sapphire for 78 r.p.m. Mu-metal shield. Specifications for both cartridges are broadly the same but the "600" has a much-extended frequency response, the effective mass at stylus tip is reduced by almost 100% and compliance is substantially increased. Improved transient response and "presence" are not easily defined mathematically but are very evident aurally.

Price 8 gns *plus* P.T. *£3.5.6*

GOLDRING '600'

GOLDRING
MANUFACTURING COMPANY
(GREAT BRITAIN) LIMITED
486-488 High Rd, Leytonstone, London E11
Leytonstone 8343

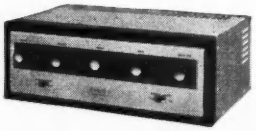
Do you want High Fidelity?

High Fidelity is not just a sales " gimmick ". It is a sound common-sense approach to the problems of reproducing recorded sound really well. Many readers are probably put off by the incursion of mechanism into the aesthetic field but this is a case where the means really do justify the end since virtually all mechanical noises are non-existent in modern equipment—which is more than can be said of the older radiograms at their best.

Modern recordings are made with an eye to the modern High Fidelity reproducer and it is a fact that some of the mediocre recordings of past years sound better on obsolescent equipment than do their modern counterparts. It is therefore sound sense for the serious record collector to modernise his existing installation or to replace it entirely if he really wants to get the best from present-day records as well as the older ones in his collection.

At Q.M. we have specialised knowledge of High Fidelity both in theory and practice as well as a keen interest in music for its own sake and so, if you want the advice of experienced and sympathetic people, you cannot do better than to come along to our showrooms.

AMPLIFIERS



We now have in stock the new **Pilot H.F.A. II** Combined Amplifier/Control Unit (illustrated). This delightfully styled instrument is presented in a brushed brass finish case of compact proportions designed to fit in with modern furnishings. The unit provides 10 watts of undistorted power with extremely low intermodulation and harmonic distortion. Noise level is very low while full frequency response is maintained. Scratch and rumble filter switches are provided and a feature is the provision of a loudness compensating control.

Price 30 gns.

This new amplifier adds to our already wide range which includes the Accoustical **Quad II** and Control Unit. A first grade instrument designed to the highest standards. **Price £42.0.0**

One of the most popular ranges of amplifiers is the Rogers series. Giving excellent results they are quite moderately priced.

RD SENIOR AMPLIFIER	**£28.0.0**
RD Senior Control Unit	**£12.0.0**
RD Junior Amplifier	**£17.0.0**
RD JUNIOR Control Unit...	**£9.0.0**

TAPE RECORDERS

Elizabethan De Luxe. This excellent recorder has been commented upon most favourably since it first appeared some months ago. **65 gns.**

The Elizabethan De Luxe

The Magnafon Portable. A new portable recorder incorporating the Collaro tape transcriptor — Fitted with two loudspeakers, it is excellent value at only **55 gns.**

The **Grundig T.K.8.** This de luxe model is fitted with an internal triple speaker system and is two speed. **72 gns.**

The **Grundig T.K.5.** A compact single speed model. With microphone and tape. **53 gns.**

The **Walter 303.** Small, easily carried and beautifully styled. Worthy of consideration on performance apart from its modest price. Complete with tape and microphone. **39 gns.**

Accessories. We stock a wide range of crystal, ribbon and pressure type microphones including the **Simon " Cadenza " Ribbon Microphone.** Designed by Stanley Kelly, this fine microphone costs **10 gns.**

Other accessories include : **The Wearite De-Fluxer £2.10.0. The Bib Tape Splicer 18/6d.**

TURNTABLES AND PICK-UPS

TRANSCRIPTION MOTORS

Garrard 301. An outstanding model with variable speed adjustment, **£26.8.3** (with strobo turntable, **£28.0.11**).
Lenco, with **Goldring 500** cartridge. A popular unit, variable speed. **GL50/4** with auto brake, **£21.17.10. GL.56**, without auto brake, has pickup lifting device, **£23.7.0.**
Collaro 4T200. With Studio Transcription Pickup, **£19.10.0.**

QUALITY PICK-UPS

The new **Garrard T.P.A.10** moving coil pick-up and transcription arm—Now in stock ! One of the finest pick-ups available. Height, length, angle of head, stylus pressure, etc., are all adjustable. Complete with transformer, **£15.9.4.**
Leak Moving Coil. With one head, diamond point, arm, transformer, **£13.16.5.** Spare head (78 or LP, **£8.3.4**)
Connoisseur, Mk. II Head, LP or 78, sapphire, **£4.19.11** ; with diamond, **£9.8.6** ; arm, **£3.1.5.**
Goldring 500. Variable reluctance. Turnover cartridge, LP and 78 sapphires, **£3.9.6.**
Super 500/MSD. LP diamond, 78 sapphire, Mumetal shield, **£9.16.0**
Arms L56, £3.9.6, or Transcription Arm TR1, **£11.13.6.**
Elac Miratwin. A turnover cartridge of unique type. " Ranking with the best moving coil types," says P. Wilson, **9 gns.** Fits L56 arm (as Lenco units), BJ shell, etc.

THE 'Q.M.' RECORD SERVICE

If you are buying records, you cannot do better than to buy them from us. We were the first to offer a service supplying factory fresh records, inspected, unplayed and packed in " Gardisk " Polythene covers. If there is more than one recording of a work—some better than others—just ask for the best recording. You can safely rely on our expert judgment.

● **Post free L.P.s and 45s.** ● **Swift delivery.**

● **Overseas inclusive cost only 4/5ths home prices.**

Quality Mart

8 DARTMOUTH PARK AVENUE
LONDON, N.W.5 GULliver 1131

Our Showroom is open for demonstrations daily 9.30-6. Friday 1.30-9. Closed Monday. Only 20 minutes from Charing Cross by Northern Underground or Bus 27, 134, 137 to Tufnell Park Station.

FEDERATION AND SOCIETY NOTES

The National Federation of Gramophone Societies celebrates its 21st Anniversary on November 2nd with a Dinner at Beale's Restaurant, Holloway Road, London.

The Annual General Meeting of the Federation will take place on the same day in Islington Public Library at 2.30 p.m. For details of these events and for information and advice concerning the establishment of new gramophone societies, write to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middx.

Society Notices for the November issue of THE GRAMOPHONE should reach Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, by October 6th.

Barnes G.C. Monthly in Putney, Sheen and Barnes areas. Informal gatherings. Hon. Sec., 28 Martindale, S.W.14.

Bath G.S. Season commences September 20th, Technical College, Lower Boro' Walls. Hon. Sec., 24 Crescent Gardens, Bath.

Barrow G.S. Alternate Fridays from September 13th at 7.15 p.m. at John Winnerah Institute. Hon. Sec., 303 Abbey Road, Barrow-in-Furness.

Belfast G.S. New season begins October 9th at 7.30 p.m. in the Union Hotel, Donegall Square. Hon. Sec., 29 Tweskard Park, Belfast.

Blackburn G.S. A.G.M., September 3rd. Recitals fortnightly from September 17th. Hon. Sec., 43 St. Albans Road, Darwen, Lancs.

Bognor Regis G.S. October 2nd in Rex Ballroom, then alternate Wednesdays at Polly Anne Restaurant. Hon. Sec., 14 Orchard Way, Bognor Regis.

Bookham G.C. Alternate Thursdays at 8 p.m. at The Old Barn Hall, Great Bookham, from September 5th. Hon. Sec., 34 Dowlans Road, Great Bookham, Leatherhead, Surrey.

Braintree G.S. Fortnightly from September 28th at Braintree Community Centre at 7.30 p.m. Hon. Sec., 66 Cressing Road, Braintree.

Burnham-on-Sea G.S. Weekly on Fridays at 8 p.m. Details from Chairman, 184 Berrow Road, Burnham-on-Sea, Somerset.

Bushey & Watford G.S. Weekly from September 10th at the Galahad Room, Methodist Church, King Edward Road, Oxhey, at 7.30 p.m. Hon. Sec., "Dun-I", Folly Pathway, Radlett, Herts.

Cambridge M.C. Weekly from October 7th at Wesley Library, King Street, at 7.30 p.m. Hon. Sec., 27 Sterne Close, Cambridge.

Cardiff G.S. Weekly from September 3rd at Clifton Presbyterian Church, Newport Road, at 7.15 p.m. Write A. Radford, 172 Clive Street, Grangetown, Cardiff.

Chelmsford G.S. Alternate Tuesdays from October 1st in Mid-Essex Technical College at 7 p.m. Hon. Sec., "Thrae", Pines Road Chelmsford.

Chislehurst G.S. Fortnightly in Chislehurst Library. 10th Anniversary, October. Hon. Sec., 48 Blanmerle Road, New Eltham, S.E.9.

City of Bristol G.S. Every Monday from September 23rd at Bristol Music Club, 76 St. Pauls Road, Clifton, at 7.30 p.m. Asst. Hon. Sec., 11 Aldworth House, Wellington Road, Bristol, 2.

City of London Phonograph & G.S. Second Tuesday each month at the "Horse & Groom", Curtain Road, E.C.2. September 10th at 6.30 p.m. Hon. Sec., 49a Midmoor Road, S.W.12.

Dartford G.S. 10th Anniversary in October. Every Thursday at 7.45 p.m. in Central Library. Hon. Sec., 12 Hazel Road, Dartford.

Doncaster R.M.C. Fortnightly from September 5th at Y.W.C.A., Cleveland Street, at 7.30 p.m. Hon. Sec., 31 Queens Road, Doncaster.

Downleaze M.C., Chipping Sodbury. Alternate Tuesdays from September 10th at 7.p.m. in Old Grammar School. Chairman, Garden Flat, 148 Fishponds Road, Bristol, 5.

Durham (City) G.S. Fortnightly at 7.30 p.m. in Allington House, North Bailey, Durham, from September 25th. Hon. Sec., 29 Maple Avenue, Durham.

Ealing G.S. Alternate Fridays from September 13th at 7.30 p.m. at "Parkfield," South Ealing Road, W.5. Hon. Sec., 150 Argyle Road, Ealing, W.13.

Eastbourne G.S. Alternate Thursdays from September 19th at 7.30 p.m. in the Ball Room, Cumberland Hotel. Hon. Sec., 10 Grange Gardens, Eastbourne.

East Ham G.S. Second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Edinburgh G.S. 11th Season opens October 8th. Hon. Sec., 18 Hartington Place, Edinburgh.

Glasgow G.C. Alternate Wednesdays from September 25th at 7.30 p.m. at 16 Newton Terrace, Sauchiehall Street (Society of Friends). Hon. Sec., 4 Belmont Drive, Rutherglen.

Glasgow R.M.S. Fortnightly from September 13th at 7.30 p.m. at 19 Ashley Street, Glasgow, C.3. Write P. MacLean, 4 Yarrow Gardens, Glasgow, N.W.

Goodmayes G. & M.S. Alternate Thursdays from September 12th at 8 p.m. Hon. Sec., 98 Blythswood Road, Goodmayes, Essex.

Guildford G.S. Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place. Hon Sec., "Lyndhurst", Thursley Road, Elstead, Surrey.

Hammersmith G.S. Alternate Fridays from September 13th at 8 p.m. in Westcott Lodge, 22 Lower Mall, W.6. Hon. Sec., 42 Rylett Road, W.12.

Hastings & St. Leonards R.M.C. September 16th at 7.15 p.m. in the Yelton Hotel, George Weldon. Hon. Sec., 46 Priory Avenue, Hastings.

Ilkley G.S. Weekly on Tuesdays at 8 p.m. from September to May in the Lecture Hall, Riddings Road. Hon. Sec., "The Bungalow", Lodge Hill, Ilkley.

Ipswich G.C. Each Friday at 7.45 p.m. from September 6th in the "Ritz" Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Lancing R.M.C. Every Thursday from September 19th. Everyone musically-minded welcome. Hon. Sec., 60 First Avenue, Lancing.

Leeds G.S. Every Tuesday at 7.30 p.m. in Leeds University Music Dept., 1 St. Marks Terrace, Leeds, 2. Hon. Sec., Flat 1, 18 Lyddon Terrace, Leeds, 2.

Letchworth R.M.S. Autumn session begins September 16th. Hon. Sec., Seven, Norton Way, Letchworth.

Liverpool Record Opera S. Alternate Mondays from September 23rd in Y.W.C.A. Lounge, Slater Street. Hon. Sec., 16 Charles Berrington Road, Liverpool, 15.

Looe M.S. Fortnightly on 1st Sunday and 3rd Wednesday or Thursday. Hon. Sec., Tremethick, Looe.

Manchester G.S. Hon. Sec., 3 Kingsley Avenue, Urmston, Near Manchester. Alternate Mondays from September 23rd at 7.30 p.m., International Club, George Street (behind Art Gallery).

Midland G.S. Alternate Tuesdays at the Townsend Club (Girls Friendly Society Building), 65 Church Street, Colmore Row, Birmingham from September 26th. Hon. Sec., 52 Epwell Road, Birmingham, 23.

Newcastle upon Tyne R.M.S. Every Thursday from September 12th at 7.30 p.m. in the Y.W.C.A. Hostel, Saville Place, Newcastle, 1. Hon. Sec., 51 Wolseley Gardens, Newcastle upon Tyne, 2.

North Manchester G.S. Tuesdays from September 10th at Atlow Mount, Bury Old Road (Half Way House). Hon. Sec., 9 Queens Drive, Prestwich.

Nottingham R.C. Every Monday at 7.30 p.m., "Woodthorpe House", Mansfield Road, Sherwood. Hon. Sec., 103 Percival Road, Sherwood.

Orpington G.S. Alternate Mondays in Orpington Library at 8 p.m. Hon. Sec., 31 Lynwood Grove, Orpington.

Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool,1.

Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Putney G.S. Hon. Sec., 6 Combemartin Road, S.W.18. Alternate Mondays at 8 p.m. at the Miramar Hotel, 57 Putney Hill, from September 16th.

Ryde R.M.S. Weekly on Wednesdays at 8 p.m. in Royal York Hotel, October to April. Hon. Sec., Roslin, Chillerton, Nr. Newport, I.O.W.

Sheffield G.S. Alternate Mondays from September 2nd in Y.M.C.A., Fargate, Sheffield, at 7.30 p.m. Hon. Sec., 52 Whirlowdale Road, Sheffield, 7.

Sheffield R.M.C. Tuesday, September 10th, at 7.15 p.m., in the Church House, St. James Street, Sheffield. Hon. Sec., "Lath Kill", Dalewood Road, Sheffield, 8.

Solihull G.S. September 10th at 8 p.m. in the Manor House, Solihull. Hon. Sec., 2 Herbert Road, Solihull.

Southwark. The inaugural meeting of a new society will take place on Tuesday, September 24th, in the Pilgrim Fathers' Church, Great Dover Street, at 7.30 p.m. Enquiries to Mr. F. Green, 6 Brief Street, S.E.5.

Torbay G.S. Fortnightly from September 19th at Callard's Cafe (opposite G.P.O.), Torquay. Hon. Sec., 38 Quinta Road, Babbacombe, Torquay.

Upminster R.M.S. Meets twice monthly. A few vacancies. Hon. Sec., 34 Park Drive, Upminster.

Verdi Soc. Opens Seventh Season on September 24th at Walker Art Gallery Lecture Hall, Liverpool, at 7.30 p.m. Hon. Sec., 39 Sutcliffe Street, Liverpool, 6.

Woking G.S. Fortnightly on Sundays from September 1st at 8 p.m. in the Y.M.C.A. Hall, 2 Bath Road, Woking. Hon. Treas., 73 Arnold Road, Woking.

Woodford Green United Free Church. Recitals Saturdays, October 12th, November 9th, at 8 p.m. Programmes from D. J. Steven, 34 Glengall Road, Woodford Green, Essex.

Woodside R.M.C. Hon. Sec., 107 Cobden Road, South Norwood, S.E.25. Weekly on Thursdays at Secretary's home or 19 Grange Hill, S.E.25.

Worthing R.M.C. Every Monday from September 17th at 7.45 p.m. in Haverfield House, Union Place, Worthing. Hon. Sec., 33 Orient Road, Lancing, Sussex.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, *The Glade, Green Lane, Stanmore, Middlesex.*

George Malcolm

Some long time ago now Decca issued a recording of George Malcolm playing the Chromatic Fantasie and Italian Concerto. I bought it not long after it was issued and have played it many times. To me it remains one of the finest recordings of Bach's harpsichord music ever issued.

It is not just that it is a brilliant recording—one of those during which you may close your eyes and believe the performer to be almost in the same room; it is also a most splendid performance. George Malcolm brought to the playing of Bach not only inplacable rhythm but delicacy, imagination and that sense of inner illumination which characterises the very finest performances of his music.

I thought as I first heard it "Here is a man who can do for the harpsichord music what Walcha does for the organ" and I hoped that this disc would prove to be the foundation of a series.

Not a bit of it. That was the beginning and the end. The well dried up, and so far as I know Malcolm's only appearance since is as one of three or four for H.M.V. I cannot guess why this is, but, if I may change the metaphor, I think it would be a very great pity if he needs to play the part of a magnificent comet appearing once when he might play the bright planet and rise at regular intervals.

London, S.W.5. D. J. WADE.

Toscanini and his Singers

In the correspondence column Mr. P. L. Holt raised a most interesting point, if Mme. Herva Nelli is the inadequate artist that Mr. Shawe-Taylor would have your readers believe, a genius like the late Arturo Toscanini would not have invited her time and time again to take part in his broadcasts. It has always worried me why a conductor like Toscanini did invite the yelling Jan Peerce, the booming Warren, the expressionless Nelli to sing in his broadcasts. Why, with the single exception of Ramon Vinay, is there not one great singer in the recordings of Toscanini's operas? Why take such care about the playing of the orchestra when the singing is often coarse or vulgar? (Let us compare "De, miei bollenti spiriti" by Georges Thill and Jan Peerce or the "Imponete" duet by Galli-Curci, De Luca and Albanese-Warren.) In the early 'forties Martinelli, Gigli, Lauri-Volpi, Pinza were still singing gloriously, and yet, not once did they broadcast with Toscanini? Perhaps Mr. Shawe-Taylor or some of your readers could explain the strange choice of singers by the "Maestro".

Paris, 16. N. WISIHNEGRADSKY

Barbirolli and Elgar's 2nd Symphony

In his review of Barbirolli's recording of Elgar's 2nd Symphony in your July issue Roger Fiske would seem to have made an error in stating that this conductor "has come to the work only in the present decade". In an article by Percival Graves on Barbirolli (THE GRAMOPHONE, Vol. VII, p. 151) a letter from Elgar dated 14th December 1927, is quoted relating to the 2nd Symphony which reads as follows:

> "I hear splendid accounts of your conducting . . . on Monday last: for your kind care of my work I send you my very sincere thanks."

Graves makes it clear that this was Barbirolli's first performance of the work, so it has evidently been maturing with Sir John Barbirolli for about the same time as it has with Sir Adrian Boult.

Hillsborough, Co. Down. PATRIC STEVENSON.

Elgar and Conductors

In a recent review R.F. said that "Elgar always over-marked his music, and his directions should never be taken at their face value". Next month, "I entirely disagree", said A.R. perhaps hoping that someone would rise to the bait. Well, may T.H. rise?

R.F. is absolutely right: to take Elgar's directions, one placed over almost every note,

at their face value, without modifying them by one's knowledge of Elgar's habits and of his idiom, would produce a travesty of a performance. And I am sure R.F. won't mind if I add that his is not an original observation but one that many experienced Elgar interpreters have already made. Let A.R. go and conduct an Elgar work with a foreign orchestra, to whom an accent, for example, means a Brahmsian accent, and see what happens.

In his support A.R. quotes orchestral players, but he obviously means orchestral players here at home, to whom the playing of Elgar is second nature. Surely conductors are better judges, especially those who, like myself, have conducted Elgar abroad.

Elgar didn't trust his interpreters an inch. He marked every other note with something or other to keep them in order. But for the most part he had to try to convey interpretative subtleties by the conventional markings of music's language which are only able to give a very rough sign-posting. Taken at their face value, as Elgar used them, they would give a performance of ridiculously exaggerated detail and should therefore, as R.F. says, never be so taken.

Toscanini, I am sure, took the trouble to acquaint himself with the feel of Elgar's music before he conducted the Enigma Variations. But I once heard a very odd performance of that work in a small German town. I couldn't think what was wrong, till I realised that the conductor was observing every one of Elgar's marks most punctiliously.

London, S.W.1. TREVOR HARVEY

A.R. writes :

In his contribution to my recent radio programme *The Fifteenth Variation*, Sir Adrian Boult said :—

" There is a story that Hans Richter told Elgar he was the only composer, except Richard Strauss, who could write a score in the way it was meant to be played. That is to say, he wrote each part of the score for the benefit of the player who was handling it. On the other hand most composers, Brahms and so on, put their expression marks in from the point of view of the listener, or the conductor if you like, and the conductor has got to adapt them . . . Elgar—a good deal of his work was engraved before the first performance—told somebody I knew that he had never altered a thing after he heard it. He was perfectly satisfied with it ".

I agree with T.H. that a conductor must explain to a foreign orchestra that an Elgar accent is not a Brahms accent and so on—but who explained to the Meiningen Orchestra, conducted by Brahms's great friend Fritz Steinbach, what an Elgar accent was when they played the *Enigma Variations* in London, or to Julius Buths when he gave the triumphant performance of *Gerontius* at Düsseldorf ?—and if Elgar " didn't trust his interpreter an inch " its is odd that (according to Bernard Shore, who played under him so often) " he principally gave a clear rhythmic beat, every detail being accounted for in the score ". Perhaps Elgar did not trust conductors an inch and perhaps, also, some of them dislike having so much of their work done for them.

Certainly a conductor who followed *all* of Elgar's marking " punctiliously "—that is rigidly and without any imagination—would be better employed as a civil servant in the line of Beckmesser.

Copyright Act, 1956

I have no wish to indulge, in the columns of your Journal, in a legal argument with Mr. Wilson over some of the finer points of the provisions of the Copyright Act, 1956, which I agree is not always easy to construe. However, I trust that you will allow me to answer his allegation that I misquoted him by omitting the all-important provisos to his statements.

I purposely made no specific reference to these provisos, as it appeared unnecessary to do so in view of my own statement, which I now repeat, namely: that it is an infringement of the author's copyright to make a recording by any means and in any circumstances without the permission of the copyright owner. The object for which it is made and the purpose for which it is to be used are quite irrelevant.

I am not of course dealing with the special case of the record manufacturer's licence of right, conferred by Section 8 of the Act, of which Mr. Wilson made no mention in his article and accordingly with which I assumed he was not concerned.

The suggestion that my statement was erroneous in view of Section 6 (1) of the Act is no more than expression of opinion on the part of Mr. Wilson, and should, I submit, have been put forward as such. It will be for the Courts to decide whether the " fair dealing " permitted by Section 6 (1) is wide enough to cover " the making of a tape recording of a musical work from a broadcast or recorded disc ", as stated in the original article.

R. F. WHALE, Hon. Secretary,
London, W.1. British Joint Copyright Council.

Mr. Wilson writes :

Perhaps Mr. Whale will say what, in his opinion, " fair dealing " does cover.

Decca Diamonds

Diamond Styli are now available from the Decca Record Co. for their XMS heads. The prices are as follows: LP £5 10s., Standard £5.

Correction

Apologies to Philips for overlooking their EP of Mozart's *Eine kleine Nachtmusik* on ABE10010 when reviewing the Vogue EP of the same work in the last issue.

Organ Music

Following the International Congress of Organists which was recently held in London, we have been advised that it is possible that an LP record, or records, may be produced embodying many of the organ recitals and other musical events of the Congress. Those interested are requested to contact Mr. K. L. Mapes of 513 East 84th Street, New York 28.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 8s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as Trade and charged at the rate of ninepence per word. If a Box Number is used an extra 2s. 6d. should be added to the cost: this includes the forwarding of replies. Letters to Box Numbers should be posted to " Office " address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month and must be prepaid by the form of postal orders or cheques addressed to " The Gramophone," 11 Greek Street, Soho Square, London, W.1. The Proprietors retain the right to refuse or withdraw " copy " at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

A BARGAIN CATALOGUE OF RECORDS FREE on request. If you are interested in 33½, 45 or 78 recordings of every type of classical or light music in finest possible condition, you should be on our regular mailing list. All items are guaranteed in condition as listed, and our prompt and safe postal service covers any address in the British Isles. Our new LP service offers: Guaranteed copies; stout outer and inner polythenes; postage and packing free; perfect LPs, 45s and 78s taken in exchange. We also supply to order finest makes of equipment, tape recorders, tapes, accepting records and certain equipment in exchange.—E. S. Holman, 143 Greenway, Ickenham, Middlesex. Ruislip 2518.

ACUTE SHORTAGE storage space compels urgent disposal: worn 78s. Beethoven, Brahms, Mozart, Haydn, others; chamber, orchestral, miniature scores, Tovey Essays; Musical Pilgrims, others; descant recorder. Very low prices; would give swap.—Briancourt, 7 Worbeck Road, S.E.20.

A FINE SELECTION of vocal 78s, operatic and lieder. Reasonable prices. Safe postage home and overseas.—Winston, 32 The Uplands, Ruislip, Middlesex. Tel.: Ruislip 2415.

ANY AMERICAN LP or Prerecorded Tape obtainable to order. Perfect copies only guaranteed.—Hull, BCM/RHYTHM, London, W.C.1.

CETRA: Complete recordings with English-Italian Libretti; La Boheme (Tagliavini, Taddei), Martha (Tagliavini, Tagliabue, Rizzieri), RCA's operatic arias by Tagliavini and Il Trovatore (Fertile, Granforte), £2 10s. per disc or offer.—Watts, 15 Sandringham Road, Golders Green, N.W.11.

CETRA LPs (album, Libretto); Nabucco; Ernani; Sonnambula; (£5 5s. each); Marta (£3 10s.); Traviata Excerpts (Callas); Schicchi (35s. each); also Werther (4 Russian LPs with Koslovsky, etc.), £6. Recitals: Bonci; Kurz (Scala); Muzio (Esoteric); Caruso Zonos, etc., (Roccoco); Janssen (Eterna) 35s. each; also Martinelli, Otello, set £2; Lehmann Rosenkavalier album 45s.—Box No. 149 or Pollards 1367.

COLLECTION of 500 vocal records for sale, £1 for 20 including postage.—Box No. 156.

FRENCH LINGUAPHONE COURSE, as new. £10. Collaro 78 single player, portable £10.—Raisman, Pawley Road, Liverpool, 18.

GLENN MILLER LIMITED, Edition Volume I very good condition, offers.—66 Pinecroft Road, Ipswich.

" LOVE OF THREE ORANGES " (played once) £3; also 78s: Elgar (Gerontius, etc.), Brahms (Requiem etc.),—Lambert, 83 Burrows Road, London, N.W.10.

LPs " FIGARO " (Decca) 110s. Art of Caruso, Volume 2, 32s. 6d. " Rigoletto " Act 3 (Toscanini); Excerpts " Electra " (DGG); Bartok Violin Concerto (Vox); Beethoven Leonore Overtures (Klemperer); Brahms Double Concerto (Philips), 2nd Symphony (Walter), Sonatas 1/2 (CX 1361); Kodaly Unaccompanied Sonata (Starker); Mozart Sonatas 10/15 (Heifetz); Strauss Till (Reiner); Vivaldi Four Seasons (Musici) 27s. 6d. each. Beethoven 9th (Furtwangler) 55s.—Box No. 168.

LPs, PERFECT CONDITION, Gotterdammerung, 155s., Tristan 155s., Traviata, (Decca) 75s., Otello (Toscanini) 81s., nearly perfect, Meistersingers and Parsifal (Decca), 120s. each.—Box No. 163.

MANY VOCAL 78s, few orchestral. Björling, Gigli, Schipa, Tamagno, etc. Complete Aida (Fertile), Butterfly, Verdi Requiem (Gigli), Rigoletto (Pagliughi). —Pugh, 51 Crewe Road, Crewe.

ODJB COLUMBIA 2982 " Indian. " Fonotipia, details. —8 St. Lawrence Road, Canterbury.

RECORD BAZAAR. Thousands from 1s., also cheap EPs and LPs. Write for list.—1146 Argyle Street, Glasgow.

" TRAVIATA " (MONTEUX), new, 85s. EMG Letter 1948-1956; " Gramophone," bound, Vols. 20 to 30.—Box No. 171.

TEN THOUSAND immaculate 78s., price 2s. and 3s. post free. Send your requirements.—Box No. 164.

EQUIPMENT, ETC., FOR SALE

ACOUSTICAL CORNER RIBBON SPEAKER, walnut finish, perfect condition, £40.—Box No. 151.

ACOUSTICAL EQUIPMENT. F.M. Tuner, perfect, £22. Quad II amplifier, £32, little used. Corner Ribbon speaker, faultless, £48. London area.—Box No. 154.

AXIOM 80 SPEAKERS (2) £14 each; Kelly Ribbons (2) £8 each; Expert LP pickup (diamond) and transformer, £11; Garrard 301 motor (stroboscopic), £22.—Box No. 152.

BARKER 150 Speaker in Barker 501 Walnut cabinet, (cost £40), £15, buyer collects.—Box No. 143.

B.K. REFLEX TWIN enclosure with Wharfedale Golden 10, as new, £20.—Bartlett, HAM 6263.

CHAPMAN FM81 TUNER, £16. Power pack 50s. C.J.R. tape recorder type D5. Replay monitoring large spools, £60, including microphone. C.J.R. amplifier, separate pre-amp. 10/12 watt, £17. Leak Point one pre-amp. only £6.—Thomson, 112 Alcester Road South, Birmingham, 14. HIGhbury 1314.

CHARLES BRITAIN AMPLIFIER, 6 valves, 6 watts, 15 ohms, £5 or nearest.—W. E. Watson, 31 Hartington Road, E. Twickenham, Middlesex.

COLLARO TAPE TRANSCRIPTOR and pre-amp mounted in " Nordyk " cabinet, perfect, cost £90, accept £35.—Statman, 53 Great Ormond Street, W.C.1.

COLLARO TRANSCRIPTION ARM and cartridge, £4.—Dadson, 27 Sidney Street, Folkestone, Kent.

COLLARO 2010 transcription Gramophone motor with studio pickup, unused, £15. Please phone: WAXlow 3458.

CONNOISSEUR TWO-SPEED MOTOR with adaptor for 45 speed, £5 10s. Connoisseur pickup with LP diamond head, £2 or £7 the two.—Fisher, 759 Wandsworth Road, London, S.W.8.

CONNOISSEUR TWO-SPEED MOTOR with lightweight pickup, 78, 33⅓ heads and transformer, on baseboard, good condition, bargain at £5.—Advertiser, 70 Winchester Road, Chandlers Ford, Hants.

DYNATRON AMPLIFIER, LF10, cost £37 12s. 6d., £26. Dynatron FM tuner FM2, cost £28, 23, both as new. Phone, PRI 9067, or write Flat 1, 23 St. Edmund's Terrace, N.W.8.

E.M.G. GRAMOPHONE, Mark IX oak cabinet, Garrard electric motor, variable speed; ideal connoisseur vocals. £12. "Arlesiana" (Tagliavini) Cetra £4 10s. Box No. 169.

E.M.I. STEREOSONIC TAPE PLAYBACK EQUIPMENT, Model 3035. Condition as new. Mounted in walnut cabinet. £90.—Box No. 150.

EXCHANGE/SALE: Grundig TK819 (June 1955) revalved, new heads and connoisseur unit, new July 1957, against FM Tuner and Tannoy Enclosure or similar.—Box No. 155.

EXCLUSIVE CABINET: Cost £47 10s., unused. Wanted: Amplifier, F.M. tuner, Vitavox K15/40.—Box No. 173.

FERGUSON RADIOGRAM, three-speed, floor model, record cabinet, over 400 records all excellent condition, mostly orchestral, few light novelties, sacrifice, £125, buyer collects.—Tonkin, Tregenna Place, St. Ives, Cornwall.

FERROGRAPH TAPE RECORDER, Model 2AN, very good condition, £60. GER 3091.

FERROGRAPH 3/AN, Reslo ribbon microphone, £84. Practically new.—Box No. 136.

FOR SALE.—Leak TL12 with Varislope pre-amp and Connoisseur three-speed turntable and lightweight pickup with two heads, mounted in craftsman built solid oak cabinet with Wharfedale 10-in. and 8-in. speaker and Wharfedale cross-over unit in large heavy baffle. Price £90 o.n.o.—Miss Jean Watson, 32 Skipton Road, Earby, via Colne, Lancs.

G.E.C. METAL CONE speaker with presence unit and crossover, cost £14 brand new, never used, £10.—12 York Road, Gloucester.

GOLDRING 500P, B.J. arm on Collaro transcription, 2010 could separate.—McCarthy, 9 Circle Gardens, SW.19.

GOLDRING 500 CARTRIDGE: perfect, new sapphires used once only, 40s. Western 4418.

GRUNDIG TK820 latest green duotone, only 10 hours use, absolutely as new and guaranteed, 76 guineas o.n.o., also Collaro transcriptor with Sonomag adaptatape and power pack as new 25 guineas o.n.o.—Clow, 42 Woodland Avenue, Hove, Brighton 55044.

GRUNDIG T.K. 820/3D for sale purchased in April and in perfect condition and order. Price, including ribbon microphone, £80.—Croft Baker, Crossways, Cleethorpes.

GRUNDIG TK820/3D tape recorder. In mint condition, absolutely unmarked in original carton, £80 or offer.—Green. 183 Oldfield Lane, Greenford, Middlesex. WAXlow 3488.

HARTLEY TURNER TRF tuner unit. Three switched positions and Manual. Highest Fidelity, cost, £18 Perfect £5.—Hull, "Red Gables," Northfield Road, Dewsbury.

H.M.V. RADIOGRAM 1957, V.H.P. High Fidelity 9 valves, unique, 4 speaker system. 5 wavebands, owner going abroad, £125. Phone: Cissold 0304 after 6 p.m.

KELLY RIBBON IN CASE, £9. Leak diamond pickup 78 only Mark I with transformer, £3. Lowther Whistle Filter, £2. All as new. o.n.o.—Box No. 169.

LATEST SUPER 12/FS/AL purchased (30 July) excellent guaranteed, £13. Axiom 80 wanted or part exchange above. Latest Super 3, guaranteed, excellent, mint condition, £5.—Hughes, 16 Oxford Road, Wallasey, Cheshire.

LENCO ARM TANNOY variluctance Mark II, LP diamond cost £16 15s., £8.—McCarthy, White Lodge, London Road, Albourne, Sussex.

N.R.S. SYMPHONY NO. 2, amplifier and preamp, £12. W.B. HP1012; CX3000; T10, £6 10s.—Stanbridge, Cuckfield Road, Hurstpierpoint, Sussex.

OSRAM 912, Collaro 2010 in Mahogany (record space) cabinet. Bass reflex (two speakers) to match. All brand new, cost over £100, accept £65 or Osram 912, £16. Goodmans 302, £7 10s.—Tel.: Imperial 4234.

QUAD II, as new, £33. Phone, PRI 9067, or write, Flat 1, 23 St. Edmunds Terrace, N.W.8.

QUAD MK. I amplifier and control unit, £17.—Forsyth, 28 Wimbledhurst Road, Horsham, Sussex.

ROGERS SENIOR LOUDSPEAKER system, comprising pair Axiom 80 parallel units crossing-over at 3,000 cycles to Kelly Ribbon HF unit, all in compact walnut reflex cabinet, with Goodmans Acoustical Resistance unit loading Axiom 80s and balance control. List £96; £60 if collected London. Superlative reproducer.—Box No. 153.

SOUND SALES V.H.F. receiver and voltage dropping resistance, good condition, £6 plus post.—Christie, Crondall, nr. Farnham, Surrey.

TANNOY DUAL CONCENTRIC 12-in. in York cabinet, perfect, £45 or nearest. Will deliver any reasonable distance.—Clarkson, 28 Falkland Mansions, Glasgow, W.2. Phone: West 7782.

TANNOY 15-IN. Dual concentric in 10 cu. ft. Sandfilled corner, £25. Ring: Speedwell 6490 evenings.

TANNOY 12-IN. dual concentric in York enclosure. Perfect condition, £35. HYD 5034 of after 6 p.m. MUS 6323.

TAPE RECORDER. CJR Special Model. Two amplifiers. Reslo and Grundig Microphones. Cost £145. Mint Condition. Accept £75.—Box 175.

TO MAKE ROOM for expansion necessitated by increasing export sales, we have for disposal a quantity of cabinets incorporating bass reflex chamber; originally worth about £30. These cabinets are suitable for housing amplifiers, gramophone motor, tape deck or similar equipment. Offered subject to being unsold at £15 ex works. Finish walnut, size 33-in. high x 34-in. wide x 18-in. deep, depth of lid, 6-in. Inquiries to Sound Sales Ltd., West Street, Farnham, Surrey.

TRUVOX SENIOR radio jack, 30s. Allen Baffiette Speaker 3 ohm, 50s. Wharfedale crossover unit 1,000 c.p.s. 30s. Reslo Microphones, low imp. VMC £4. PG Dynamic £6. Lustraphone ribbon £8.—Thomson, 112 Alcester Road South, Birmingham, 14. HIGhbury 1314.

T.S.L. TUNER in maker's cabinet, unused, £16. TSL matching amplifier, all boxed, unused, £12. Wharfedale 10-in. in light oak bass reflex cabinet, excellent £13 complete. Sale 5475 or Box 158

WALNUT VENEERED CABINET for housing Hi-Fi control units. Cost £22 sell £12.—John Carr, Mumfords Farm, Chalfont St. Peter, Bucks.

WHARFEDALE THREE-SPEAKER SYSTEM: Bass W12, £9; Middle-Super 8, £5; Top-Super 3, £6; 2 way/3 way Crossover, £7 10s., or £25 for the whole. All as new, little used, also, if desired, bass and treble cabinets of craftsman standard, £14 and £6.—Pyne, 25 Argyll Road, W.8. WEStern 4418.

RECORDS WANTED

ABSOLUTELY THE HIGHEST PRICES IN THE WORLD PAID for Vocal Gramophone Records (Classical and Operatic only). Highest prices paid for 7-in. McCormack G. & T. and Cylinders. All rarities such as Zonos and Fonos and G. & T. are paid for at top prices. Records purchased from any part of the world. Try me and see.—Crawley, 246 Church Street, Edmonton, N.9. EDM 7760.

A LARGE NUMBER OF LPs, MPs AND 45s always required for our large and expanding market. Owing to our high standards, however, only really perfect copies are wanted, and for finest classical issues we offer very highest prices, especially in exchange for new LPs, tapes, equipment etc. Please send lists; quotation and packing instructions promptly forwarded. Large numbers collected.—K. S. Holman, 143 Greenway, Ickenham, Middlesex. (Ruislip 3518).

H.M.V. B10446, Introduction and Variations on ancient Polish Noel by Guilmant. Elegy by Thalben-Ball. George Thalben-Ball. State price.—Box No. 120.

HOFMANN JUBILEE CONCERT, Petri LPs, also Rubinstein 4th concerto, pre 1960 Cortot deletions.—Olivers, 227 Wakefield Road, Lepton, Huddersfield.

I TAKE CLASSICAL 78s in part exchange for new LPs or equipment. Send details and s.a.e. for reply. —Box No. 165.

MILITARY BAND. H.M.V. B3694, B4276, B6197, B6448, B6456, B6584, B8560, B8607, B9003, B9121, C2042, Columbia 3066, 4069, Broadcast 3009, 3207, 5071, Regal G6776, MR1366, Decca F7684, Parlophone E6112. State price and condition.—S. G. Collins, Pentland, Birkenhead Road, Meols, Cheshire.

"PEDRO VARGAS."—Records of this Mexican artist, in new condition urgently required.—BM/JRZN, London, W.C.1.

RICHARD CROOKS' German operatic recordings EW76, EJ346, EJ133 wanted most urgently.—Mackiggan, 17 Friarscourt Avenue, Glasgow, W.3.

RICHARD TAUBER records wanted, following numbers particularly, R20066, RO20097, RO20182, RO20211, RO20302, RO20311, RO20312, RO20393, RO20396, RO20446. —Mathisen, 18 Bayston Road, Stoke Newington, N.16.

SPOKEN RECORDS, English and Foreign: drama, poetry, politics, etc.—Box No. 142.

THE THREE WALTZES. Yvonne Printemps. H.M.V. D.A.4906, must be first class condition.—Clifford, "Dalston," Clarence Avenue, Woking, Surrey.

TIBBETT.—"Going Home." H.M.V. DB3036, new condition.—D. S. Hogg, 33 Ashton Road, Gargrave, Skipton, Yorks.

WANTED. Caruso VA30, VA41, VA44, VB55, VB62, absolutely perfect. Quote price.—Davall, 10 Pine Walk, Woodmansterne, Banstead, Surrey.

WANTED. H.M.V. records illustrating Boyanus "spoken Russian."—Mein, 41 Lightburne Avenue, Lytham, St. Annes, Lancs.

WANTED IN PERFECT CONDITION, Columbia D1597, Tom Burke. Write stating price.—Box No. 79.

WANTED URGENTLY. Columbia records, DX1644, 1645 "The Caledonians" also "That Naughty Waltz." Sol. Levy. Price required to H. F. Smith, 46 Marsh Road, Oxford.

BELCANTODISC

Pre-eminent historic re-recordings.

THE GREAT VOICES OF THE PAST IN E.P. FORM

Initial issues NOW AVAILABLE IN *STRICTLY LIMITED EDITIONS*

8 in. 45 r.p.m. EXTENDED PLAY

EB.1.

Side 1. ALESSANDRO BONCI.
La Favorita—Spirto gentil.
I Puritani—A te o cara.

Side 2. GIUSEPPE ANSELMI.
Manru—Come al sol concente.
Marcella—O mia Marcella.

EB.2.

Side 1. GIUSEPPE DE LUCA.
La Favorita—A tanto amor.
Il Trovatore—Il balen.

Side 2. DE LUCA and CORRADETTI.
Don Pasquale—Chetti cheti and Aspetta cara.

Price 16/6½d. each

WHY PAY HIGH PRICES FOR IMPORTED LPs. Future issues will include items by MAUREL, LITVINNE, ESCALAIS, DE LUCIA, etc.

Obtainable from :

FONODISC, 13 Gardner Road, Prestwich, Nr. Manchester.

COLLECTOR'S CORNER,
62 New Oxford St., London, W.C.1.
63 Monmouth St., London, W.C.2.

Trade enquiries invited

BELCANTODISC

Re-recorded under licence

I HAVE HEARD MY FRIEND'S DUODE I WANT ONE FOR MYSELF

This letter from an overseas enthusiast says much the same as many others which come along during the year! Hear a Duode at home under proper conditions, and if you are a good judge of natural sound there's only one result—you will want a Duode Sound Unit for yourself.

Ever since Mr. A. C. Barker's invention of the famous dual drive with built-in crossover and feedback, which gives so wide a frequency range, such smoothness, such crystal clear, natural sound with no boom, no fizzles, no peaky noises, Duode quality has been giving great joy to an ever increasing band of critical people who know what's right in sound.

INSIST on hearing a DUODE.

Write today for details of the two latest Units.

DUODE LTD.

3 NEWMAN YARD, LONDON, W.1

EQUIPMENT, ETC., WANTED

COMPLETE INSTALLATION. Leak, Wharfedale, Garrard or equivalent. V.H.F. and tape preferred. Full details please.—Box No. 161.

GARRARD 301/Leak Mark II or Connoisseur motor/pickup.—Box No. 174.

LEAK TL12 and preamp, old or faulty model would be considered, also Mark I preamp, details.—Box No. 167.

WANTED.—Tape Recorders, Domestic Radios, Amplifiers, Record Players, LP Records; call, or send to, Radio Exchange Co., Newport Place (car park), Leicester Square, London, W.C.2.

MISCELLANEOUS

ELECTRONIC ENGINEER AVAILABLE, repairs, modifications and advice. London and Home Counties. Tel.: FOR 2527.

E.M.G. MONTHLY LETTER for sale. April 1953 to April 1955 inclusive, in own binder (maroon) £2.—Thomas, Somerville House, Yelvertoft, Rugby.

FOR SALE.—"The Gramophone" June 1954 to May 1957, 22s. 6d. E.M.G. Letters, January 1952 to December 1956, 22s. 6d.—9 Brenda Crescent, Thornton, Liverpool, 23.

FOR SALE.—"The Gramophone" June 1937 to December 1956 unbound. A few missing, any reasonable offer considered, must clear.—Gough, 101 Molesey Park Road, East Molesey, Surrey.

FOR SALE. "The Gramophone" Vols. XXVII to XXXIV, ads removed. With index except 2 vols. Offers.—Herbert Hughes, 19 Smithdown Place, Liverpool, 15.

RECITALS.—United Free Church, Woodford Green. Saturdays at 8 p.m. October 12th., November 9th., December 14th. Further details next month. Programmes from.—D. J. Steven, 36 Glengall Road, Woodford Green, Essex.

RECORDING STUDIO. — Accommodation sought Central London. Partnership considered.—Box No. 137.

TAPE TO DISC RECORDERS serviced/hire.—Queensway Recording Studios, 123 Queensway, W.2. Bay 4992.

"THE GRAMOPHONE" January 1950/July 1957, including 6 bound volumes. £5.—N. G. Jones, 83A Tulsemere Road, S.E.27.

"THE GRAMOPHONE."—November 1950 to February 1955. Eight missing, clean. Offers?—32 Cranbourne Close, Slough.

WANTED. "The Gramophone," January 1950, January 1956.—Box No. 148.

WANTED.—"The Gramophone" June 1950 to December 1955, perfect condition essential. State price. —Box No. 146.

WANTED. "The Gramophone," 1953 to 1956 inclusive. State price.—Box No. 172.

SITUATIONS VACANT & WANTED

ATTRACTIVE YOUNG GREEK LADY required to sell Greek records. Must speak good English and be willing to learn to type on a Greek typewriter. Phone or write for particulars.—" His Master's Voice," 363 Oxford Street, W.1. MAYfair 1240.

ENERGETIC, reliable young man required as assistant representative in London Postal area. State age, experience and salary required to: Heliodor Record Company Limited, 8 Clarges Street, W.1.

ESTABLISHED MUSICAL JOURNAL requires a musician/journalist with knowledge of classical recorded music to contribute, as required, articles on artists and general events in the field of recorded music. Applicants should be resident in, or within easy reach of London.—Box No. 176.

EXPERIENCED ASSISTANT required to take charge of record department of old established business in South. Salary and commission.—Box No. 145.

EXPERIENCED SALES REPRESENTATIVE, aged 29, wishes to contact manufacturers of High Fidelity sound reproducing equipment or similar, desirous of appointing an agent or full time representative in the Midlands. Workshop and office facilities. Telephone etc.—Box No. 147.

HI-FI.—Vacancy for sales assistant with good technical and practical knowledge of all modern Hi-Fi equipment. —Berry's Radio, 25 High Holborn, W.C.1.

HONOURS GRADUATE seeks responsible position. Wide musical experience includes conducting, arranging, choir training. B.B.C. accompanist. Languages.—Box No. 170.

LONDON STUDIO invites applications from men experienced in tape-disc work, equipment servicing.—Box No. 136.

MAN, 30, of good education and with wide knowledge of music and recordings, requires progressive and responsible post with large firm, preferably London.— Box No. 157.

PIANIST.—Experienced young accompanist for West End Private Recording Studio. Phone or write for particulars. (Full time employment).—"His Master's Voice," 363 Oxford Street, W.1. MAYfair 1240.

RECORD DEPARTMENT MANAGER (32) seeks similar post or position with factor. Fully experienced stock control, buying etc. At present employed Yorks, willing to move anywhere. Excellent references.—Box No. 160.

SALES MANAGER, Musical, with some technical knowledge of pressing, required to promote substantial gramophone record sales, with large mail order business. Knowledge of publicity and advertising an advantage. Write, stating qualifications.—Box No. 144.

YOUNG MAN seeks situation in musical field. Good knowledge Opera, Orchestral music etc. No previous trade experience, but willing to work hard in return for progressive post.—Box No. 162.

TRADE

Rates for this section—**ninepence per word**—with a minimum charge of **nine shillings.**

Goods advertised in this section are available to all readers.

A.A.A. or H.F.H. (Hi-Fi Hartley). Advice, Sales, Installation.—9 Dacres Road, London, S.E.23. Tel.: Forest Hill 8523.

AARON COPLAND (Brooklyn 1900) rubs shoulders with Arcangelo Corelli (Fusignano 1653), on our list. We supply second-hand records of every type of serious music, including many imported records not normally available in this country. Most of these are in mint condition; some are not quite perfect at greatly reduced prices; all are accurately described as to condition; and all are covered by our unconditional money-back guarantee if you are dissatisfied for any reason whatsoever. Any make of new record can be supplied: our six-month no-interesting, credit scheme is available if required. Free monthly lists, and details of the "pound-a-month" plan, from Record Specialities, 10 Turner Close, London, N.W.11. MAI 1924 (day), SPE 3784 (evening).

A BACH BRANDENBURG or Strauss Operetta. All LPs purchased, up to 21s. paid for certain issues in immaculate condition. Classical, Jazz and Popular.— Ives, 110 Magdalen Street, Norwich.

A BALANCED Library may be built up from my list of mostly perfect LPs. Classical, Jazz and Popular.— Ives, 110 Magdalen Street, Norwich.

A BARGAIN CATALOGUE OF RECORDS FREE on request. During the past twelve years we have operated a personal, efficient postal service of finest recordings for "Gramophone" readers. We continue to offer an ever-changing selection of guaranteed LPs and 78s, the majority as new; while our prompt service of new LPs offers many advantages. Perfect LPs always wanted; part-exchanges against records and equipment. Please see also For Sale.—K. S. Holman, 143 Greenway, Ickenham, Middlesex.

A BARGAIN OFFER! 500 Classical, Jazz and Popular LPs. Majority unused. Lists, 2½d. stamp please, postal only.—Record Centre, 7 St. Andrews Drive, Glasgow, S.1.

A BETTER OFFER (up to 21s. each). Jazz, Classical and Popular.—Ives, 110 Magdalen Street, Norwich.

A BETTER PRICE paid for LPs. Classical, light and jazz. Send records or list now.—Pioneer Sales, 122 North Street, Romford. Romford 5786. Also at 2 Arcade, High Road, Chadwell Heath

A BIG FREE LIST of records and books including imported LPs and 78s. Please request vocal or non-vocal. Special (tax free) service for overseas collectors; inquiries welcomed.—Renton, 25 High Street, Leamington Spa.

ABOUT THE FASTEST gramophone record mail-order service in existence! Any make—any speed—anywhere in the world. Purchase tax free overseas, including H.M. Forces. Free booklet and details.—G. Agate & Co. Ltd., 7 Charing Cross Road, London, W.C.2.

ABOUT TIME I ADVERTISED the fact that I supply all makes of new LPs on approval with inner and outer Polythene sleeves. Post free of course. Overseas tax free.—Renton, 25 High Street, Leamington Spa.

ABSOLUTE BARGAINS. Perfect copies. Request list classical or pop/jazz LPs.—G. D. Melvin, 5 Derby Street, Glasgow, C.3. Western 8133.

ABSOLUTELY HIGHEST PRICES PAID for long-playing records. Perfect condition essential. Generous allowances for part exchanges against new or second-hand. We have one of the largest selections of long playing records in West London, and you are cordially invited to inspect them. As our stocks are constantly changing, we regret that it is impossible to issue lists. We are open daily from 10 a.m. to 6.30 p.m., Thursdays 10 a.m. to 1 p.m. Our premises are one minute from Notting Hill Gate Station.—Gate Bookshop, 1 Ladbroke Road, W.11. Park 5108.

ABSOLUTELY THE LARGEST VOCAL LIST IN THE WORLD published monthly. Numerous originals from 1900 to present day are available from "VOCAL-ART", Part-exchange and exchanges are welcomed from any part of the world. There is no record that I cannot obtain given reasonable time. Discographies, Biographies, and information on "Golden-Age" singers as well as modern contemporaries. "Golden-Age" LP Recitals from 21s. each. All these and other amazing bargains are in this month's pages of "VOCAL-ART," 246 Church Street, London, N.9. EDM 7760.

A BUYER OFFERS CASH for perfect LPs. 12 in. £1, 18s. 6d., 10 in. 12s. 6d., 10s. Any quantity, boxes supplied.—G. D. Melvin, 5 Derby Street, Glasgow, C.3. Western 8133.

ADD TO YOUR COLLECTION.—List of used LPs sent on request; Classical, Orchestral, Chamber, Operatic, Lieder, at 28s. 6d. and less. Callers by appointment.— R. J. Potts, 6 Park Road, Harrogate. Phone 4169.

A DISC OF YOUR CHOICE THE EASY WAY! 12s. 6d. secures any disc or discs you require, pay the rest 10s. monthly. Highest prices paid for your unwanted discs.— Write for details to: J. M. Solomons (New and Second-hand Records), 31 Beechcroft Avenue, London, N.W.11.

ALL AMERICAN LPs are available to order from us at aproximately 9s. to the dollar. Most Vocal Operatic in stock, also "My Fair Lady (Harrison, Andrews), and Marching Songs of Nazi Germany (12 in. LP), both 55s. each, including duty and purchase tax.—Collectors Records, 90 Lower Rathmines Road, Dublin, Ireland.

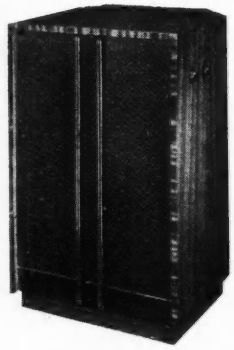
THE A.B.C. of HI-FI

Although written for the novice, we hope that the expert may find this interesting too!

L for Loudspeakers

Last month we stressed the need to choose a good speaker with smooth response over the musical range. The best individual units are bettered by combinations of two or more units each covering part of the range.

Thus the "Controlled Q" Reproducer has a single unit in the Standard model, whilst a Senior model includes a second unit for better treble response in the same cabinet, and still better results come with use of the Standard model plus the "Tetraq" unit which has two treble speakers.



Triple combination of units can give further advantages in smooth, undistorted reproduction. A superb example of this is found in the 315 Reproducer by Goodmans here illustrated, which employs an Audiom 12 in. bass unit, Midax and Trebax horn loaded units for middle and treble ranges. The quality from this fine reproducer is exceptional.

As with the dual system, a triple combination may be built up in stages. Thus the perfection of the 315 may ultimately be achieved by the user who first employs an Axiom 150 in a Sherwood cabinet, adding later a Trebax and finally a Midax in a matching cabinet atop the Sherwood.

Suitable treble units are in stock for adding to standard speakers by Wharfedale and W.B.

For Wharfedale we recommend the Super 3 and for W.B. the T.8 16. These treble units are suitable for the appropriate 10 in. and 12 in. units. Details of all these speakers are available in leaflet form on request.

Lastly, we would mention the Wharfedale SFB/3 speaker unit. This is combination of the W12/SFB, 10 in. Bronze SFB and the Super 3. This is a very efficient unit and is quite modestly priced.

Speakers and cabinets in stock include : W.B. Stentorian 10 in. L/S £4.19.9. W.B. Stentorian 12 in. L/S £9.15.6. W.B. Junior Bass Reflex Corner Console for 8 in. or 10 in. speakers £9.9.0. W.B. Standard Bass Reflex Console for 10 in. or 12 in. speakers £10.10.0. Wharfedale 10 in. Bronze CSB Speaker £5.11.3. Wharfedale AF.10 cabinet £15.0.0. Wharfedale SFB/3 Loudspeaker £39.10.0. "Controlled Q" Standard model £12.12.0. Senior model £16.16.0. Tetraq £6.15.0. Goodmans 315 reproducer £86.5.0. Goodmans Axiom 150 speaker £10.15.9. Goodmans Sherwood cabinet £22.10.0.

QUALITY MART

8 Dartmouth Park Avenue, London, N.W.5

GULliver 1131

AMERICAN MAGAZINES. — Year's subscription "Audio" 35s., "High Fidelity" 50s. Specimen copies 4s. and 5s. each. Catalogue free.—Willen Ltd. (Dept. 15), 9 Drapers Gardens, London, E.C.2.

ATTENTION! The famous Sonomag "Adaptatape" pre-amplifier is now fitted to the Collapp Mk. IV tape deck and now incorporates push pull oscillator, complete with power pack, 40 gns. Easy terms and full specification on request.—Sound Tape Vision, the Tape Recorder and Hi-Fi Specialists, 71 Praed Street, London, W.2. PAD 2807.

CASH ON THE SPOT for secondhand Tape Recorders, Amplifiers and Hi-Fi Equipment. Top prices paid.—Sound Tape Vision (Dept. G), 71 Praed Street, London, W.2. Padington 2807.

COMPREHENSIVE 78/LP tape to disc recording facilities.—Rendezvous Records, 19 Blackfriars Street, Manchester 3.

DELETED Operatic Vocal Records, mostly. Catalogues, Books. Send for lists.—Lewis, 15 Mayfield Road, Sanderstead, Surrey.

GRAMOFILM (F) Polythene inner Sleeves of novel design for maximum protection—prices per packet of one dozen: 12-in. 4s. 9d.; 10-in. 3s. 9d.; 7-in. 2s. 6d. Grampoo Anti-Static 3s. 3d. per bottle. Gramponge record sponges 2s. 6½d. each. The only real cross-indexing system: Gramofile de luxe 18s. 5d. each and Gramofile Junior 9s. each. Also Gramvelope Polythene Outers in all sizes are obtainable from your usual dealers. Ask them for our goods—do not write to us. — Franell Laboratories Ltd., 117 Wellesley Court, London, W.9.

HEAR THE LATEST INTERNATIONAL RECORDS (Classical and Popular); the finest Opera and Concert performances with European Radio. Programme details of over twenty-five Continental stations. Fridays, 6d. Bookstalls, Newsagents. Specimen copy 6d.—Eurap Publishing Co Ltd., 137 Blackstock Road, London, N.4.

HIGHEST PRICES PAID for LP records. Must be new condition. Any quantity purchased. Send lists of records for disposal to: The Gramophone Record Exchange (Regd.), 48 Brunswick Road, Edinburgh 7.

HIGH PRICES PAID for large or small quantities of used LPs, MPs, 45s in good condition—Classical, Orchestral, Chamber, Operatic, Vocal (not "Pops"!), Traditional and Modern Jazz; up to 21s. 6d. and considerably more if in part-exchange for new LPs. Callers by appointment.—R. J. Potts, 6 Park Road, Harrogate. Phone 4169.

ITALIAN CATALOGUE of H.M.V. (Volume 2 of "Voices of the Past") due out shortly. Order now. 20s. 6d. post free. Volume I (English catalogue of H.M.V. 1898-1925) 30s. 9d. Also "Record Collecting," 9s. 10d., "The £.s.d. of Record Collecting," 6s. 3d.—Oakwood Press, Bucklands, Tandridge Lane, Lingfield, Surrey.

JOHN HASSELL RECORDINGS—Hi-Fi Tape to Disk. Standard and Microgroove. Free Editing.—Studio, 21 Nassau Road, London, S.W.13. RIV 7150.

LIVERPOOL RECORD EXCHANGE, 15 Houghton Street, Liverpool 1. Used LPs and 78. Vocal and Orchestral. Bought and exchanged. Please send list of disposals and wants. S.a.e. for list.

LONG PLAYING RECORDS.—New and Second-hand bought, sold and exchanged.—H. C. Harridge, 8 Moor Street, Cambridge Circus, W.1.

MONTHLY LISTS OF GOLDEN AGE vocals, personality records, imported LPs for overseas collectors. —Ross, Court & Co., Dept. "D," 2098 Yonge Street, Toronto, Ontario, Canada.

OVERSEAS BUYERS ARE REMINDED that the only published monthly list on the world's hundreds of rarities and really fine items is "VOCAL-ART." Sample copy 3s. 6d.; annual subscription 35s. See "VOCAL-ART."

RECORD COVERS.—Made of stiff boards, 12-in. 2s. 9d. per doz., 10-in. 2s. 3d. per doz.; 7-in. 1s. 9d. per doz. Please add 1s. 6d. packing and carriage. Trade inquiries invited.—Young & Co., 194 Drayton Park, London, N.5.

RECORDED SOUND STUDIOS (Management), 27-31 Bryanston Street, Marble Arch, London. Specialists and Consultants. Tape to Disc service.—Mobile Recording. Recorders for Hire and Sale. Ground Floor Studio 40 x 20. "If it's sound, we can do it."

ROCOCO RECORDS. Reissues on LP of great vocal records of the past. No. 9 Pol Plancon, No. 10 Emma Calvé. Also Patti, Caruso, Tamagno, Schumann, Melba, Hempel.—Details: 2098 Yonge Street, Toronto, Ontario, Canada, or 92 Trafalgar Street, Brighton, England.

STOKE-ON-TRENT AND NORTH STAFFS High Fidelity service. Equipment by Leak, Quad, Pilot, R.C.A., Wharfedale, Goodmans, Stentorian, Collaro, Garrard, Lenco, T.S.L., Chapman. Tape decks and pre-amps by Brenell. Demonstrations at any time by appointment. Full postal service. Hire purchase facilities.—Write or phone High Fidelity Sound Equipment, 116 Birches Head Road, Hanley, Stoke-on-Trent. Telephone 25194.

TAPE/DISC/TAPE? If the quality matters, do not risk it at half the price for quarter of the value. Consult Britain's oldest full-time service. Our tapes cost 25s. per 1,200 ft. Equipment hired. Special terms for educationists, choirs. Brochure.—SN Productions, 59 Bryanston Street, London, W.1. AMB 0091.

TAPE TO DISC RECORDING.—Microgroove LP (30 minutes)—25s., 78 r.p.m.—12s. 48 hour service. S.a.e. leaflet.—A. D. Marsh (Deroy Sound Service), Little Place, Moss Delph Lane, Aughton, Ormskirk, Lancs. AUGhton 3102.

TRUE HI-FIDELITY.—Have you heard Vortexion Tape Recording Equipment in use with the latest Wharfedale and Goodman's Hi-Fi speakers? Why not arrange a personal demonstration, when we can give you our undivided attention and help you with your Hi-Fi problems? Write or phone for appointment.—Griffiths Hansen (Recordings) Ltd., 32/3 Gosfield Street, Langham Street, W.1. MUS 2771/0642.

UP TO 27s. 6d. ALLOWED for perfect classical LPs against the purchase of new ones. Send details and s.a.e. for reply.—Box No. 166.

"VOCAL-ART." The largest published monthly Journal in the world for all collectors and connoisseurs of "Golden-Age" recordings. Home buyers annual subscription 9s.; overseas buyers 35s. Sample copies, home buyers 1s.; overseas 3s. 6d.—"VOCAL-ART," 246 Church Street, London, N.9. EDM 7760.

15s. SECURES RECORDS.—Approximate value £5; balance 12s. monthly. H.M.V. and all others. Inquiries solicited for Record Players, Amplifiers, Remington-Rand Shavers, and any Electrical Equipment; similar terms.—Hamilton of Bristol Ltd., 45/53 Church Road, Bristol.

This Journal offers the largest audited circulation of any monthly gramophone magazine in Europe.

The average net sale for the period January to June, 1957, was 68,959 copies.

L.P. RECORDS POST FREE

Each record packed guaranteed in perfect condition. All makes supplied, including Decca, Nixa, Brunswick, Capitol, Oriole, Vox, H.M.V., Columbia, Parlophone, etc.

L. & H. CLOAKE

334 HIGH ROAD, STREATHAM, S.W.16 *Phone:* STR 7304

SOUTH LONDON'S LARGEST RECORD DEALERS

A. T. FURLONG & SONS

40-42 DEPTFORD BRIDGE, S.E.8 (TID 1189)

Visit our new branch at

Ia Bromley High Street, BROMLEY, Kent

H.M.V., DECCA, VOX, NIXA, etc.

RECORDS Scores Libretti

THE BEST
Personal and Postal Service

THE CHIMES music shop for musicians
65 Marylebone High Street, W.1
Welbeck 1587

R. K. APPLEBY LTD. KINgston 1275

5 CROWN PASSAGE, KINGSTON-ON-THAMES, SURREY

Hi-Fi EQUIPMENT RECORDS

DEMONSTRATION FLOOR COMPARE AT LEISURE

GOODSELL · LEAK · RCA · ROGERS · VERDIK · GARRARD
COLLARO · GOLDRING · WEARITE · GOODMANS · TANNOY
WHARFEDALE · PHILIPS · GEC · SONOMAG · BURNE-JONES

TERMS AND CREDIT FACILITIES AVAILABLE

THE SHOP FOR SLIGHTLY USED RECORDS

Catalogue Issued Regularly

THE DRAWDA HALL BOOKSHOP

33 HIGH STREET, OXFORD

RECORDS Classical, Light and Jazz

(L.P.s sent post-free in U.K.)

MICHAEL McCREERY

233 Old Brompton Road, London, S.W.5

OPEN until 8 p.m. FREmantle 9037

PROTECT YOUR RECORDS!

CARDBOARD RECORD COVERS
made of stiff cardboard in various colours for 78 r.p.m., E/P's and L/P's

From your dealer or details and samples direct from

M. YOUNG & Co. 194 DRAYTON PARK LONDON, N.5

For prices see classified advertisement

USE *YOUNG'S* CARDBOARD RECORD COVERS

We offer a complete Tape Recorder Service

These are some of the other well-known models we stock :

Vortexion 2A	88 gns.
Vortexion 2B	£108.18.0
Brenell Mk. 4	53 gns.
Brenell Deck *with pre-amplifier unit*	38½ gns.
Elen	62 gns.
Grundig TK5	53 gns. inc. mic.
„ TK8	72 gns. ex. mic.
„ TK820	98 gns. do.
Elizabethan	65 gns.
Truvox	66 gns.
Ferrograph 3 A/N	79 gns.

★ ★ ★

Tapes *LP and Standard*	E.M.I. and BIB splicers
E.M.I.	●
Scotch Boy	Jointing tape
Ferrograph	and compound
Gaevert	●
Mastertape	
Agfa	Wearite
B.A.S.F.	Defluxers

Send stamped, addressed envelope for our complete list of Tapes, Accessories and prices.

HI-FI EQUIPMENT

We stock all the leading makes of amplifiers, control units, transcription units, pickups, loudspeakers and FM Tuner units.

THE NEW GRUNDIG

TK 830/3D

Three-directional reproduction, full frequency range fidelity, microphone storage facilities, and the finest styling ever. Twin track with automatic switching and push button operation. Magic Eye recording level indicator.

Price 100 gns. (ex. microphone)

CONTINUOUS DEMONSTRATIONS

Modern Electrics Ltd

Telephones : TEMPLE BAR 7587 COVENT GARDEN 1301
Cables : MODCHAREX, LONDON

164 CHARING CROSS ROAD, LONDON, W.C.2

PROMPT ATTENTION GIVEN TO POST ORDERS
EXPORT INQUIRIES INVITED AND WELCOMED

Goodsell

switched* VHF · FM *Tuner

- *incorporates Automatic Frequency Control giving freedom from drift*
- *highly sensitive*
- *easy instant station selection*

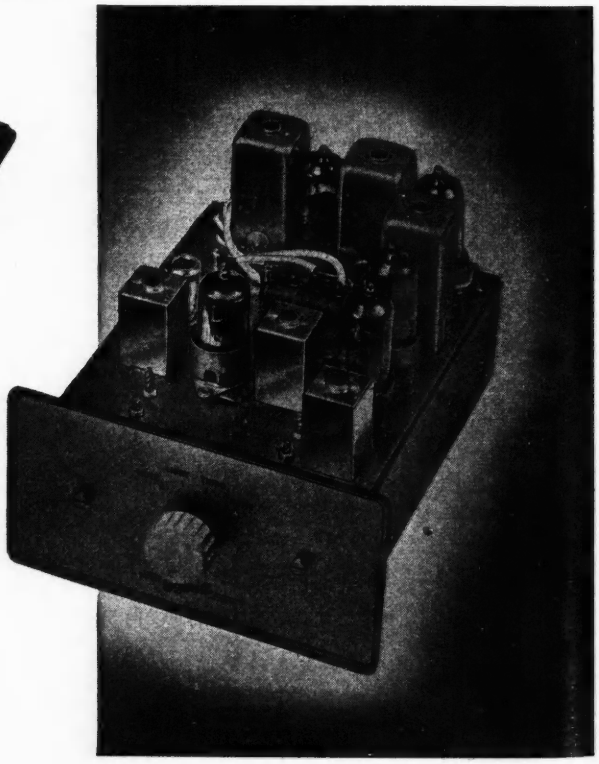
Price **£16 · 5 · 0** *inc. tax*

Trade inquiries invited
Full dealer discounts available

★ *Demonstrations from principal Hi-Fi Dealers* ★

B.K. Partners Ltd., The Classic Electrical Co. Ltd., John Lionnet & Co., Musicraft, Rare Records, Melford Radio, etc. etc.

Write for full details to:
GOODSELL LTD., 40 GARDNER STREET, BRIGHTON, 1 Brighton 26735



A NEW CATALOGUE OF
HIGH FIDELITY EQUIPMENT

has just been published by

NORTHERN RADIO SERVICES

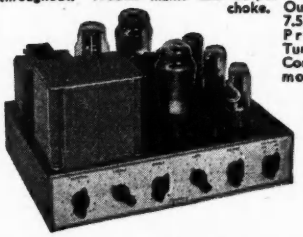
11 Kings College Road, London, N.W.3. Phone: PRImrose 3314

Send two 2½d Stamps to Dept. G for your copy now—it may well save you pounds!

- ***Amplifiers, Tuners, Cabinets, etc., at Manufacturers' prices.***
- ***Demonstrations: Monday–Saturday inclusive, 10 a.m.–6 p.m. without appointment. Technical Guidance Service by our Chief Engineer personally or by return post-free. Let us have your enquiries.***
- ***Single items or complete installations from stock. We can supply any item advertised in this journal.***
- ***Complete satisfaction or goods exchanged. Deferred terms available.***

The new **No. 1 "SYMPHONY" AMPLIFIER** Mark III is a 3-channel 5-watt Gram/Radio Amplifier with astonishingly flexible tone control. You can lift the treble, the bass, or—and here is the unique feature—the middle frequencies to suit your own ear characteristics, and the record or radio programme being heard. Independent Scratch-cut is also fitted and special negative feedback circuit employed. The Amplifier can accommodate a wide variety of records from old 78s to new LPs. Input is for all types of pickup of 0.1 v. output or more and there is full provision for Radio Tuner Tape take-off and Playback. It is available to match 15 ohms or 2-3 ohms speakers. Price 12 gns. (carriage 7/6). Fitted in Portable Steel Cabin. ± 2 gns. extra.

The new **No. 2 "SYMPHONY" AMPLIFIER** Mark III as No. 1 but with 10-watt Push-Pull triode output and triodes throughout. Woden mains and output transformers and choke. Output tapped 3, 7.5 and 15 ohms. Provision for Tuner and Tape. Competes with the most expensive amplifiers on the market yet costs only 16 gns. (carr. 7/6) Fitted in Portable Steel cabinet 2 gns. extra.

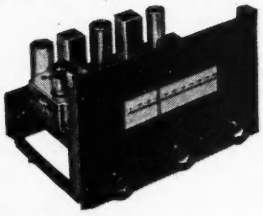


"SYMPHONY" AMPLIFIERS with REMOTE CONTROL

Remote Control Panel

Both the above model Amplifiers are available with all controls on a separate Control Panel with up to 4 feet flexible cable which simply plugs into the amplifier. Enables the Amplifiers proper to be sat in the bottom of a cabinet whilst the controls are mounted conveniently higher up. Extra cost 2 gns.

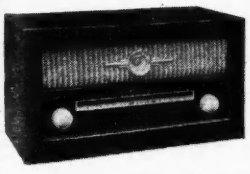
No. 1 "SYMPHONY" F.M. TUNER. High grade instrument with extremely silent background. Based on the latest type of permeability-tuned Coil Assembly of advanced design housed in anti-radiation shroud giving extreme sensitivity and high music/noise ratio. Suitable for amplifiers in the highest fidelity class. £15/8. Power Pack £3/7/6. Magic eye £1 extra if required.



No. 2 "SYMPHONY" AM/FM TUNER

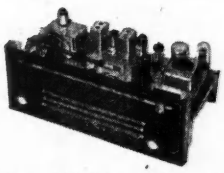
Combining all the specification of our Long, Medium and Short wave Superhet AM Tuner and our No. 1 FM Tuner. Separate Coil Assemblies and I.F.s. Fully self-powered on one chassis. 26 gns. (carr. and pkg. 7/6). Double beam magic eye £2/5/- extra if required.

N.R.S. "EMPRESS" FM/VHF/TUNER/ADAPTOR.



Fine little job, will plug into any radio and add FM. £13/15/-; Magic eye assembly £1 extra if required. Ditto mounted in beautiful walnut cabinet complete with Magic eye 17 gns. Carriage 7/6.

LENCO GL50 4-speed continuously variable from above 78 r.p.m. to below 16 r.p.m. Special Autostop. Price with Studio "O" or "P" head or Goldring Model "500" variable reluctance head £21/17/10. Illustrated leaflet available.



"SYMPHONY" AM/FM RADIOGRAM CHASSIS, Mk. II. Very high grade Radiogram Chassis incorporating the Long, Medium, Short and VHF Bands; nine valves including new fan-type, built-in Magic Eye; push-pull output for high quality reproduction. Input sensitivity adequate for Studio Professional quality (P) and transcription (PX) pick-up cartridges. New type ultra-sensitive, anti-radiation, no-drift FM front-end; built-in ferrite rod A.M. aerial; plug-in F.M. indoor dipole aerial supplied free. Negative feedback; 15 ohms tapped 3 ohms output; entirely new-look German-type dial and knobs in gold, brown and cream, measuring 15 in. x 6 in. horizontally. Depth front-to-back 8 in. An extremely attractive up-to-the-minute instrument. Price complete with 10 in. Goodmans Loudspeaker, 26 gns. plus carriage, 10/-. Alternatively, allowance made on standard Speaker against a more expensive, high fidelity speaker. Delivery from stock.

"Symphony" Amplifier, FM Tuner and Lenco Unit in Nordyk Cabinet. Size 20" wide x 17" high x 17" deep, at 9 gns.

NORDYK CABINETS. Speaker Enclosure £5/17/6. Table Model Amplifier/Gram Unit Cabinet. £5/19/6. Table Model Tape Recorder, Tape Amplifier or Radio Tuner Cabinet £5/19/6.

Record Storage Cabinet holding 150 Records £4/17/6.

All above cabinets measure (internally) 19 in. wide x 13 in. high x 13 in. deep, and finished in polished walnut, light oak or mahogany, thus enabling a complete installation to be built up unit by unit in matching style cabinets and added to as required. Send for illustrated leaflet.

We can supply Amplifiers, Tuners, Gram Units, Tape Decks, and speakers mounted in these cabinets. Examples on demonstration. Larger size cabinet as illustrated, complete with legs 9 gns.

"SYMPHONY" BASS REFLEX CABINET KITS. 30 in. high, consist of fully cut ¾ in. thick, heavy inert, non-resonant patent acoustic board deflector plate, felt, all screws, etc., and full instructions. 8-in. speaker model 85/-; 10-in. speaker model 97/6; 12-in. speaker model £5/7/6. The design is the final result of extensive research in our own laboratory and is your safeguard of optimum acoustic results and full rich bass. Carriage 7/6. Ready built 15/- extra. As above but fully finished in figured walnut veneer with beautiful moulding and speaker grille, 10 in. £11; 12 in. £11/10/-. Other veneers to order.

CONSOLE AMPLIFIER CABINET KITS 33 in. high x 19½ in. wide x 15 in. deep, lift up lid, take Tape Deck, Gram Unit or Autochanger, Amplifier, Pre-Amplifier, and Radio De Luxe version, price 12 gns. Oak or mahogany veneers and special finishes to order. Carriage according to area. We will quote by return

REVOLUTIONARY NEW SPEAKER. The Lorenz 12 in. p.m. speaker with two built-in Electromagnetic High Frequency Treble Units (not simply metal coned tweeters), mounted on a steel bracket across the face of the main speaker so as to effectively give 360 degrees spherical binaural response. Impedance of main speaker 15 ohms. Frequency response of triple speaker as a system 15 cycles—22,500 cycles, essential level output. Power capacity 15 watts. Price £14/19/6. Treble units available separately for adding to your main speaker 39/6 each. Send for illustrated leaflet.

TAPE RECORDER DEPT.

We are specialists in the supply of tape gear for use either separately or in conjunction with High Fidelity Equipment. We are familiar with all worth while Tape Recorders and Decks on the market and are in a unique position to advise on Tape Recorders, Tape Decks, Tape Amplifiers and Tape Pre-Amplifiers and give unbiased opinions and demonstrations. All those intending buying a Tape Recorder or adding Tape facilities to their present systems are advised to consult us before spending money, as we might well be able to save you money and dissatisfaction. Call for a demonstration, or write.

THE "SYMPHONY" DE-LUXE TAPE RECORDER

Two-speed, twin-track, microphone, radio and gramophone inputs. Facilities for playback through high quality internal elliptical speaker, or through external high fidelity speaker or through external high fidelity amplifier. Automatic head demagnetisation. Wide frequency range heads, built-in rev. counter. Housed in handsome polished walnut cabinet. Fantastic value for money at 52 gns., or 9 monthly payments of £6/13/-. Ful details in catalogue. Recommended microphones: Ronetta S742 at £10/4/- or S53 at £2/15/-.

SPECIAL BARGAIN

COLLARO 4-SPEED MIXED AUTOCHANGER, Model 456, for A.C. mains, complete with Studio pick-up and two Sapphire Styli. Fitted with Automatic/Manual control. Brand new in maker's sealed cartons. List Price £13/17/6. Our Price £9/19/6, plus carriage 5/-. Immediate despatch. Illustrated leaflet on request.

I was conceived in the minds of two enthusiasts and I grew up on a kitchen table at the time when my world was young. They built and rebuilt me, as I evolved from the germ of an idea into reality. Came men who saw and listened and said "This we must build". They drew me on paper and made me in metals; they put power in my circuits and as they developed me so I grew over 6 long years, improved constantly, until I was no longer a fractious child but mature and fit to face the outside world. The enthusiasts who dreamed me and those who finalised and built me now say with pride "This is well done". The voices of children, the eloquence of oratory, sweetest of music, thunder of orchestra – all this, and more – I give you.

TRUVOX TAPE RECORDER
Model R.1

Price Complete with crystal microphone and 1,200 ft. reel of standard tape. **66 GNS.**

If fitted with precision place locator £3 3s. 0d. extra.

Send for full details to

TRUVOX LIMITED

Sales Dept., 15 LYON ROAD, HARROW, Middx. Tel.: Harrow 9282
Technical & Service Dept., 328 Station Road, Harrow, Middx.

J. F. SUTTON

THE WEST OF ENGLAND HIGH FIDELITY CENTRE

COLLARO 4T200 ...	£19 10 0
PYE HF 5/8 AMP. ...	£26 5 0
PYE CONTEMPORARY LOUDSPEAKER ...	£31 10 0
	£77 5 0
OPTIONAL	
HFT III TUNER	£30 9 0
COLLARO TAPE DECK & PRE-AMP	£39 18 0

GARRARD 301 MOTOR	£26 8 3
GARRARD TPA 10 PICK-UP	£15 9 4
QUAD II AMP	£42 0 0
TANNOY G.R.F.	£119 10 0
	£203 7 7
OPTIONAL	
QUAD TUNER	£30 9 0

LENCO GL 56	£23 7 0
LEAK TL12 PLUS ...	£34 13 0
WHARFEDALE SFB3 ...	£39 10 0
	£97 10 0
LEAK FM TUNER ...	£35 10 0

R.C.A. MOTOR & PICK-UP	£31 0 0
R.C.A. AMPLIFIER ...	£41 0 0
R.C.A. FM TUNER ...	£33 11 4
R.C.A. SPEAKER	£53 18 6
	£159 9 10

BEAM ECHO GLYNDEBOURNE	£144 5 0
GARRARD 301 MOTOR	£26 8 3
TPA 10 PICK-UP ...	£15 9 4
BEAM ECHO FM TUNER	£38 4 3
BEAM ECHO TAPE PLAYER	£40 0 0
	£264 6 10

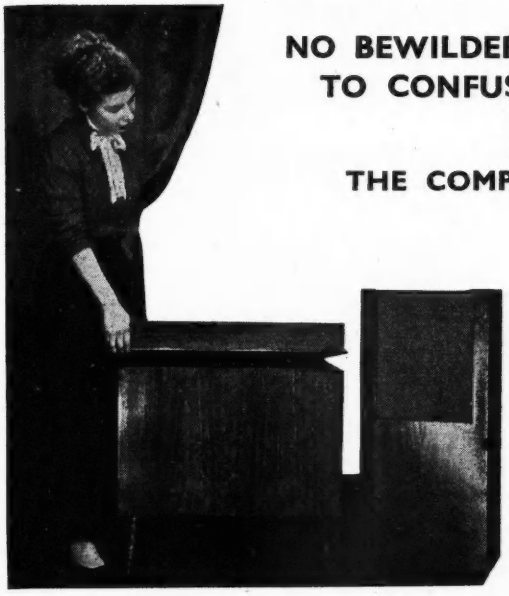
COLLARO 4T200 ...	£19 10 0
ARMSTRONG A10 Mk II	£32 10 0
GOODMANS SHERWOOD ENC. ...	£30 14 9
	£82 14 9
FM 61	£22 1 0

★ EXPERT KNOWLEDGE AND ADVICE ON HI-FI INSTALLATIONS. ★ FULL RANGE OF CABINETS TO SUIT INDIVIDUAL REQUIREMENTS. ★ 23,000 RECORDS FROM STOCK AT SALISBURY. ★ SPECIAL CLASSICAL LONG PLAYING SERVICE AT SOUTHAMPTON WITH ONLY BEST AVAILABLE RECORDINGS IN STOCK GUARANTEED UNPLAYED IN MINT CONDITION. ★ TAPE RECORDERS AND ALL TAPE ACCESSORIES. ★ DUST BUGS—DIAMONDS—SAPPHIRES—CLENDISC, IN FACT EVERYTHING FOR RECORD REPRODUCTION.

89, CRANE STREET
SALISBURY
PHONE : 4633

421, SHIRLEY ROAD
SOUTHAMPTON
PHONE : 72069

A SENSIBLE DEMONSTRATION
OF HI-FI EQUIPMENT



NO BEWILDERING ARRAY OF KNOBS & PANELS
TO CONFUSE THE WOULD-BE PURCHASER

CALL, SEE AND HEAR
THE COMPLETE OUTFIT AS IT WILL LOOK
IN YOUR HOME

Write for list of Hi-Fi items

H. C. HARRIDGE

8 MOOR STREET, CAMBRIDGE CIRCUS
LONDON, W.1

HOURS OF BUSINESS:

MONDAY, TUESDAY, WEDNESDAY } 10 a.m. to 5.30 p.m.
FRIDAY 10 a.m. to 7 p.m.
SATURDAY 10 a.m. to 5 p.m.
THURSDAY Closed all day

TEL: GERRARD 7108

Come to JEWKES
THE MIDLANDS ONLY HI-FI SPECIALISTS
NOW...

OUR RANGE INCLUDES
Leak, Acoustical, R.C.A., Pye and Armstrong Amplifiers ; Garrard, Connoisseur, Collaro, Lenco and Ortofon Transcription Motors and Pick-Ups ; Wharfedale, Tannoy, Pye and Goodman Speakers, etc.

TAPE RECORDERS ON NO-INTEREST TERMS
Ferrograph, Vortexion, Grundig, Philips, etc.

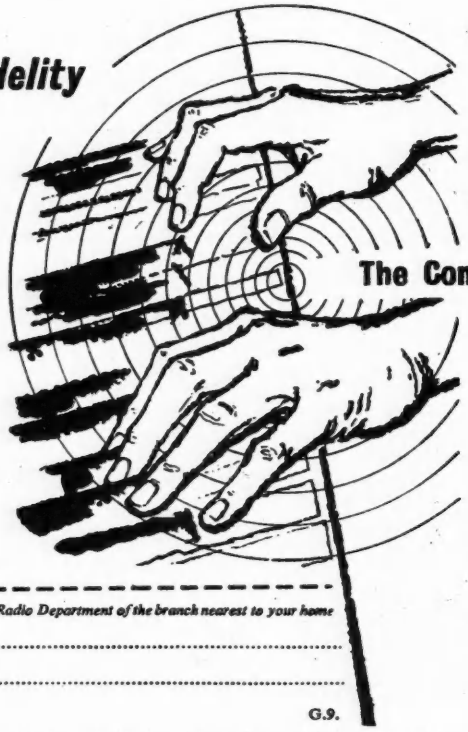
A NEW AND BIGGER HI-FI CENTRE AT 285 BROAD STREET, BIRMINGHAM

We have now moved into extensive new premises in Broad Street to meet the ever-increasing demands of Hi-Fi and Tape Recording enthusiasts in the Midlands. Here, awaiting your selection, we have collected one of the finest and largest ranges of High-Fidelity and Recording Equipment and accessories. An important feature of our new layout is the JEWKES Unique Hi-Fi Comparator, which enables you to hear demonstrated any combination of pick-up, motor, amplifier and speaker. In the comfort of our specially equipped studio, this scientifically designed Electric Mixer affords the only means of comparing critically the performance of the various units, thus ensuring the selection of equipment best suited to your own particular requirements. We cordially invite you to visit our new premises where, we are sure, our position of pre-eminence in Midland Hi-Fi will be further enhanced.

JEWKES & CO. LTD., 285 BROAD ST., BIRMINGHAM Telephone : MIDland 4829/30

Highways to High Fidelity

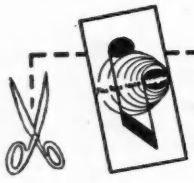
- **John Lewis and Company Limited,**
  Oxford Street, London, W.1.
  Mayfair 7711
- **Peter Jones,**
  Sloane Square, London, S.W.1.
  Sloane 3434
- **Bainbridge & Co, Limited,**
  Market Street, Newcastle upon Tyne.
  Newcastle 25000
- **Trewin Brothers,**
  Queen's Road, Watford.
  Watford 7281
- **Tyrrell and Green Limited,**
  Southampton.
  Southampton 27711



In these five shops of the John Lewis Partnership there are experts to demonstrate the very latest and best in High Fidelity equipment. Each shop has a special HIGH FIDELITY section where you may learn what

The Concert Hall in your Home

High Fidelity is, how it can bring instruments and performers right into your room. You will see amplifiers, gramophone units, loudspeakers that can be housed in units to harmonise with your furniture. You can hear for yourself the pure unmarred reproduction of records or VHF programmes. Why not call or write to your nearest John Lewis Partnership branch for a booklet that tells you what High Fidelity is, does, and how it works. The booklet, "The Concert Hall in your Home" is free.



Complete and post to the Radio Department of the branch nearest to your home

Name.....

Address.....

G.9.

ACOUSTICAL BAIRD BEAM-ECHO B.K. PARTNERS BREARCLIFFE BRENELL BURNE-JONES CHAPMAN COLLARO CONNOISSEUR DYNATRON E.A.R. ELIZABETHAN E.M.I. FERROGRAPH GARRARD GOLDRING GOODMANS GOODSELL GRAMPIAN GRUNDIG JASON LEAK LENCO LOWTHER MAESTROVOX MIRATWIN ORTOFON PAMPHONIC PHILIPS R.C.A. RECORD HOUSING ROGERS SHIRLEY LABORATORIES SIMON SOUND SALES THERMIONIC PRODUCTS TANNOY TRUVOX T.S.L. WESTREX WHARFEDALE

FOR ALL YOUR HIGH FIDELITY REQUIREMENTS

CONSULT

REECE of CAMBRIDGE

1-2 PEAS HILL (59349)

OUR ANNUAL EXHIBITION AND DEMONSTRATION OF HIGH FIDELITY SOUND EQUIPMENT WILL BE HELD THIS YEAR ON OCTOBER 15th and 16th AT THE GUILDHALL, CAMBRIDGE. WE WOULD WELCOME THE PLEASURE OF YOUR COMPANY.

THERE IS MORE THAN HI-FI AT 189 . . .

AMPLIFIERS & TUNERS

Our large, up-to-date stocks include :

Tele-Radio Williamson ...	£29	15	0
Osram 912 Kit	£22	1	7
Leak TL.12 Plus, 14w. Output	£18	18	0
Leak Varisope Mk. III Control Unit.....	£15	15	0
Rogers Junior.....	£17	0	0
Rogers Pre-Amp.	£9	0	0
Rogers Mk. III Control Unit	£12	0	0
Pilot HFA/12 Amplifier	£21	0	0
Pilot HFC/12 Control Pre-Amp.	£16	16	0
Pilot HFA/11	£31	10	0
Quad II Amplifier	£22	10	0
Quad Control Unit.....	£19	10	0
Avantic Glyndebourne High Fidelity System	£144	5	0
Rogers Junior Amplifier ...	£17	0	0
Rogers F.M. Tuner	£24	17	0
Leak F.M. Tuner	£35	10	0
Jason Prefect Switched F.M. Tuner	£15	12	9
Jason Power Pack	£3	10	0
Jason Standard Switched Tuner	£19	16	2
TSL F.M. Tuner.....	£17	10	0

LOUDSPEAKERS

Westrex complete in cabinet	£169	0	0
Acoustilens HF Unit	£69	10	0
Bass 20/80 Unit ...	£33	15	0
Dividing Network	£13	10	0
Complete Kit, inc. drawings	£116	2	0
Wharfedale AF/10 Enclosure for 10" speakers	£15	0	0
Wharfedale SFB/3	£39	10	0
Wharfedale Bronze Reflex Cabinet	£14	0	0
Wharfedale Golden C.S.B.	£8	14	11
Tannoy Canterbury 12" D.C.	£57	15	0
Tannoy 12" Dual Concentric	£30	15	0
Tannoy D.R.12	£14	0	0
G.E.C. Metal Cone Speaker	£9	5	0
G.E.C. Presence Unit.....	£3	9	6
TSL LP312-2	£14	19	6
Simon Cabinet Speaker.....	£31	10	0
Kelly Ribbon	£12	12	0
W.B.1012	£4	19	9

Full Wharfedale, Goodmans, Vitavox ranges, etc.

PICK-UPS & MOTORS

Leak Pick-Up with 78 or L.P. head (diamond).....	£13	16	5
Garrard TPA/10 P.U. with Trans.....	£15	9	4
Connoisseur with diamond head and Mk. II Arm	£12	15	6
Collaro Trans. with PX head	£5	7	5
B.J. Super 90 Arm	£16	3	5
B.J. Arm	£4	2	11
Collaro 4T200 Trans. Motor	£14	18	0
Collaro 4T200 with PX.PU	£19	10	0
Garrard Trans. Motor, 301	£26	8	3

TAPE EQUIPMENT

T.R. Masterlink M.2	£28	7	0
Wearite 3A (3¾" & 7½")	£35	0	0
Wearite 3AH (7½" & 15")	£40	0	0
Brenell with rev. counter	£24	12	0
Collaro Mk. III (3¾", 7½", 15")	£22	0	0
Ferrograph 66N ...	£88	4	0
Ferrograph 66H ...	£90	6	0
Vortexion 2A Recorder	£92	4	0
Brenell Recorder ...	£55	13	0
Film Industries Ribbon Mic. ...	£8	15	0
Lustraphone "Ribbonette"	£7	17	6
Lustraphone "Lustrette" Mic. ...	£3	7	6
Lustraphone "Full Vision" Mic.	£8	18	6
Reslo Ribbon Mic.	£8	15	0
Simon "Cadenza" Mic. in presentation case	£10	10	0

VALVES, COMPONENTS

We carry very extensive range of BVA Valves and components of every type and size for constructors, also chassis, metal cases, test equipment, books, etc.

more than large stocks of up-to-the-minute equipment, components, parts, accessories and books. There is SERVICE, so that no matter what the extent of your technical knowledge and experience (and in music lovers this may understandably not be great) you know that at Tele-Radio (1943) Ltd. your requirements, however modest, will be attended to with utmost care and consideration. You know that advice will be unbiased and that whatever you buy be it a penny grommet or a two-hundred pound or more assembly, you can depend not only on the goods but the people who sell them to you. We are always pleased to advise and assist, of course, with due regard to how much you wish to spend.

SAME-DAY MAIL-ORDER SERVICE

Our very large stocks make it possible to despatch almost all orders received by post by 4.0 p.m. on the day they are received. Carriage and packing charged at cost.

EXPORT ORDER DEPARTMENT

Goods sent expertly and safely to all parts of the world with maximum speed and minimum of trouble to the customer.

DEMONSTRATIONS

For years a model of its kind, our switch-fitted demonstration room is at your service at all times during business hours.

CATALOGUE—Our 56-page Audio-Electronic Catalogue, with latest price and spec. details, 1/3 post paid.

Tele-Radio (1943) LTD. **189 EDGWARE ROAD, LONDON, W.2**

A few minutes from Marble Arch ● *Our only address* ● *Open all day Saturday (1.0 p.m. Thursday)*

Telephone : PADdington 4455-6

THE PLACE TO HEAR "HI-FI" is Smith's of EDGWARE ROAD

whose DEMONSTRATION ROOM was designed with your home in mind. Put yourself in the capable hands of "Hi-Fi" enthusiast and musician JACK COOPER, whose wide experience in all branches of sound reproduction is at your disposal. Demonstrations all day of the following :

AMPLIFIERS

ACOUSTICAL Quad II	(£22.10.0)
and Control Unit	(£19.10.0)
LEAK TL/10	(£17.17.0)
and "Point One" Pre-amp.	(£10.10.0)
or "Vari-Slope" Mk. II	(£16.16.0)
ROGERS R.D. Junior	(£17. 0.0)
and Control Unit	(£9. 0.0)
E.A.R. Mullard 6/10	(£19.19.0)
Mullard 3-watt	(£9. 9.0)

—and of course their own—

COOPER-SMITH Mod. B.P.I.	(£16. 0.0.)
(or in kit form £14.0.0.)	
and Mk. II CONTROL UNIT	(£10. 0.0.)
(or in kit form £7.10.0)	

LOUDSPEAKERS

GOODMANS Axiom 150 Mk II	(£10.15.9)
GOODMANS Audiom 70	(£14.10.0)
GOODMANS Axiette	(£6.18.6)
T.S.L. LP312-2	(£14.19.6)
WHARFEDALE Golden 10FSB	(£8.15.0)
WHARFEDALE Bronze FSB	(£5.11.3)
WHARFEDALE SFB/3	(£39.10.0)
W.B. Stentorian 1012	(£4.19.9)
LOWTHER P.M.6	(£18.18.0)
PHILIPS 12" Double Cone	(£10.10.0)
LOWTHER TP1	(£96. 0.0)

TURNTABLES

GARRARD 301 Transcription	(£26. 8.3)
COLLARO 2010 Transcription	(£14.18.0)
with Pickup	(£19.10.0)
LENCO GL56	(£23. 7.0)

SPEAKER CABINETS

ROGERS Corner Horn	(£22. 7.6)
SPECIAL FOLDED CORNER HORN for 12" Unit	(£9.15.0)
Latest GOODMANS type with A.R.U.	(£15. 5.0)
G.E.C. (for Met. Cone speaker)	(£12.15.0)

PICKUPS

CONNOISSEUR Mk. II Dia'd	(£12.15.6)
LEAK DYNAMIC	(£12. 1.5)
COLLARO Transcription	(£5. 7.5)
ACOS GP20 Hi-G	(£3.12.0)
GOLDRING 500 Cartridge	(£3. 9.6)
B-J Tangential Arm	(£3. 2.11)

RADIO TUNERS

ROGERS JUNIOR F.M. Tuner	(£24.17.0)
JASON F.M. (Kit) JASON A.M./F.M. (Kit)	

The figures in brackets are prices including purchase tax. Post orders welcomed and promptly dealt with.

H. L. SMITH & Co. Ltd. **287/9 EDGWARE ROAD · LONDON · W.2**

Near Edgware Road Stations Metropolitan and Bakerloo

Telephone : Paddington 5891. Hours 9 till 6 (Thursday 1 o'clock)

Spectone

THE RECORDER WHICH SELLS ON THE STRENGTH OF ITS QUALITY

An instrument of professional quality for the high-fidelity conscious, achieving a truly high standard of recording and playback at a remarkably moderate price. Automatic equalisation of output at each speed ensures perfect reproduction. Incorporating the new Collaro Tape Transcriptor, upper and lower track recordings can be made in quick succession without spool reversal while a safety device prevents accidental erasure. Three speeds : 3¾", 7½" and 16" per second.

Spectone
The Living Truth in Sound

72 GNS.
INCLUDING MICROPHONE
Write for leaflet with full specification

Telephone:
Windsor 1241/2

SPECTO LTD VALE ROAD WINDSOR, BERKS

LASKY'S RADIO

AUTOCHANGERS
Large selection of 3- and 4-speed Units by leading manufacturers. Our stocks are constantly changing. See Lasky's first !

COLLARO 4-SPEED MIXER & AUTOCHANGER £9/15/0 (post free)
Model RC.456 incorporating auto and manual control ; records may be played automatically, mixed, or singly. Complete with Studio crystal p.u. and sapphire stylus. List £13.17.0. Lasky's price £9.15.0

B.S.R. 4-speed with turnover crystal pick-up, £8.15.0. Post 5/-.

COLLARO SINGLE PLAYERS
Non-auto, complete with Studio T p.u., crystal cartridge and styli.
Type 3/554, 3-speed £6.19.6.
Type 4/456, 4-speed. £7.19.6. Post 3/6.

P.U. STYLI. All types, long playing and standard, diamond and sapphire.

HI-FI SPECIALISTS

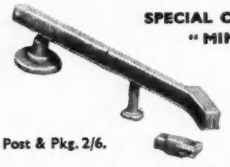
SELECTIVE DEMONSTRATIONS OF ALL THE LATEST AND BEST HI-FI EQUIPMENT ARE GIVEN AT OUR TOTTENHAM COURT ROAD SHOWROOMS. CALL AND SEE OUR LARGE AND COMPREHENSIVE STOCKS.

PICK-UPS. Garrard, Leak, Connoisseur, Ortophone, B/J., etc., etc.
SPEAKERS. Wharfedale, Goodmans, G.E.C., Lowther, Lorenz, etc., etc.

NOTE. We can still supply Goodmans Speakers at pre-increase prices. Why wait and pay more ?

AUDION 60 ... £9 2 6 | TREBAX ... £6 4 0
AXIOM 150, Mk. II £10 15 9 | AXIOM 22, Mk. II £14 14 0

TRANSCRIPTION TURNTABLES. 3- and 4-speed Garrard, Connoisseur, Collaro, Lenco, etc.
AMPLIFIERS. Quad, Rogers, Leak, R.C.A., Pamphonic, Unitelex, W.B., etc.
CABINETS. Wide selection and bargain value in Cabinets and Cases to house your Speakers and hi-fi equipment.



Post & Pkg. 2/6.

SPECIAL OFFER ! RONETTE "MINIWEIGHT" PICK-UPS
Cream plastic Arm and Rest complete with 2 heads (standard and long-playing) with sapphire stylus. Lasky's Special Price. Complete, 45/-.

Immense stocks—Radio, Hi-Fi, Television, Electronics.
H.P. TERMS AND CREDIT SALES AVAILABLE

FOR THOSE WHO WANT THE BEST

NEW BRENELL MARK IV DECK
This famous Deck entirely redesigned to permit of conversion to stereoscopic sound with 4 heads for dual channel operation when required.
New Brennell Mk. IV **DECK** only 22 gns.

DECK WITH PRE-AMP. UNIT and magic eye indicator ready for use with any standard amplifier, 38½ gns.
COMPLETE RECORDER, as illustrated 53 gns.
COUNTER 30/- extra.
Come and have a free demonstration.

TAPE DECKS
Collaro Mk. III £22 0 0
Truvox Mk. III 23 gns.
Truvox Mk. IV £27 6 0
Lane Deck ... £18 10 0
Wearite ... £35 & £40

TAPE RECORDERS
Grundig, Elizabethan, Truvox, Sound, Vortexion, etc. All leading makes of **TAPE** in stock, including the new thin long-playing.

BARGAINS IN RADIOGRAM CHASSIS
Continental AM/FM, 5 valves and rect. ... £16 19 6
6-valve 3-wave Superhet, leading make ... £10 19 6
5-valve 3-wave Superhet, leading make ... £7 7 0

LASKY'S (HARROW RD.) LTD.
42 TOTTENHAM COURT ROAD, W.1
Nearest Station : Goodge Street MUSeum 2605
370 HARROW ROAD, PADDINGTON, W.9
Opposite Paddington Hospital LAD 4075 & CUN 1979
Open all day Saturday. Early closing Thursday.
ALL MAIL ORDERS TO HARROW ROAD, PLEASE

CABINETS AND CASES
LARGE STOCKS AT LONDON'S LOWES PRICES, including Cases for any type of Tape Deck, Single Player, Auto-Changer, with or without space for amplifier, including RC88, RC80, Collaro Type Transcriptor, etc.

PROVED THE FINEST METHOD FOR CLEANING RECORDS
ALREADY OVER 20,000 ENTHUSIASTIC USERS

All Static and Dust completely removed from Your Records as they are played

THE "Dust Bug"
AUTOMATIC GRAMOPHONE RECORD CLEANER
PATENT APPLIED FOR

Instantly Fitted.
Suitable for all Types of Record.
Quality Improved. Surface Noise and Wear Reduced.

PRICE REDUCED **17/6** (Plus 7/- purchase tax)
From your dealer, or
CECIL E. WATTS
Consultant and Engineer
(Sound Recording and Reproduction)
Darby House, Sunbury-on-Thames, Middlesex

IMPORTANT NOTICE

MUSIC HALL OF RICKMANSWORTH,
favourite record rendezvous of enthusiasts from LONDON and the PROVINCES
announce the opening of their

MAIL ORDER DEPARTMENT

Our fantastic, factory-fresh stock of over 60 British labels, together with many from EASTERN EUROPE, JAMAICA, ITALY, etc., will be available on C.O.D., or CASH WITH ORDER terms to buyers in any part of the U.K., post free over £1, or to purchasers abroad, TAX FREE.

VISITORS TO SOUTH-EAST ENGLAND
are cordially invited to visit this unique record store housed in one of the oldest buildings in this friendly country town. SELF-SERVICE—OF COURSE, plus personal assistance where desired.

For further information and ODRERS, write to
MUSIC HALL
171 High Street
Rickmansworth, Herts.

Phone :
RICKMANSWORTH
4978

Walnut, oak, mahogany or maple veneer

Size 34 x 31 x 12 in.
Weight 64 lb.
Impedance 8/15 ohms.
Bass resonance 30/35 c/s.
Max. input 15 watts.

£39.10.0

Wharfedale
MODEL SFB/3

Performs in Public with distinction before an audience of 1,600

PHILHARMONIC HALL, LIVERPOOL, July 2nd, 1957.

Read what the Music Critic of the Liverpool Post *had to say :*

" There was one completely perfect or completely deceptive doubling and that was Mr. Leon Goossens in two delicious pieces for oboe and piano. Anyone who listened to this with closed eyes, as we did, would have been hard put to detect the change over from 'live' to recorded sound—certainly as far as the oboe went ; the piano accompaniment also was very deceptive.
A.K.H."

The recording was made by Hollick & Taylor Ltd., in their Birmingham studio. The equipment used on this item was Ferrograph tape machine at 15 i.p.s., Quad amplifier and two SFB/3 speakers.

Made and Guaranteed by
WHARFEDALE WIRELESS WORKS LTD., IDLE, BRADFORD, YORKS.
Tel : Idle 1235-6 *'Grams : Wharfdel Idle Bradford*

STAND 110
GROUND FLOOR

for Hartique REGD. "TUINWUN" quality

T/V TABLES & RECORD CABINETS

NATIONAL RADIO EXHIBITION—EARLS COURT—AUG. 28 to SEPT. 7

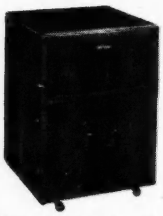
A SELECTED FEW, FROM THE VAST ASSORTED RANGE

CREDIT TERMS can be arranged

THE "HI FI" *Designed for the Handyman.* Veneered Stripey Walnut, polished to light, dark or natural Mahogany. Compartment in top to house Record Player or Tape Deck with room for Transcription Motor in bottom right. Storage room for approx. 200 Records, Spare Shelf. Can carry T/V on table top. Dimensions: Height 34½ in. from floor. Width 17½ in. Length 3 ft. (Top compartment 16 in. x 16½ in. x 8 in. deep).
£21 . 6 . 0 *inc. tax.*

THE "CLIFTON" in contemporary woods with storage space in lower sliding door section for approx. 200 records, or books, directories etc. and pullout draw 18 in. x 14 in. x 3 in. deep, at top. Dimensions: Top 20 in. x 18 in. Height 26½ in.
£10 . 16 . 6 *inc. tax.*

THE "CROYDON" contemporary. Veneered Stripey Walnut. Will house a Single Player in the Drop Front top, and has storage space for approx. 200 records or books, directories etc. in the lower compartments. Dimensions: Top 20 in. x 18 in. Height 27½ in., including easy running castors.
£11 . 12 . 4 *inc. tax.*



THE "STAYRITE". All purpose T/V Table in Veneered Oak, Walnut or Mahogany. Capable of carrying the largest T/V. Fitted with easy running castors and lower shelf for holding books, directories etc. Can be folded and placed in back of car. No screws, nuts or bolts. Dimensions: Top 21 in. x 21 in. Height 23 in., including easy running castors.
£5 . 9 . 6 *inc. tax.*

FULLY DESCRIPTIVE LEAFLETS SUPPLIED FREE UPON REQUEST

OBTAINABLE FROM: THE KINGSWAY SUPPLY COMPANY

12 KINGLY STREET (Running parallel to Regent Street), LONDON W.1. Telephone: REGent 2040

The Leading

TAPE RECORDER CENTRE

Where you can see and hear the best in tape recording and Hi-Fi equipment at prices to suit every pocket. Expert advice gladly given on the most suitable equipment for your particular requirement.
Easy repayment terms with low deposit available on any equipment.

- **Mail Order** *customers especially catered for.*
- **Special Export** *terms available.*

some of the tape recorders in stock for demonstration

Editor	48 gns.
Editor Super Hi-Fi	65 gns.
Ferrograph 2A/N	£79.16.0
Ferrograph 2A/NH	£90.16.0
Grundig TK8	53 gns.
Grundig TK8 (*illus.*)	75 gns.
Grundig TK830	100 gns.
Truvox	69 gns.
Uher 95S	52 gns.
Vortexion 2A	£92. 8.0
Vortexion 2B	£108.18.0
Wyndsor	54 gns.

E & G *The Radio Centre*

HIGH FIDELITY SPECIALISTS

Our special recommendation - the

SOUND TAPE RECORDER

- *4 watts output*
- *3 hours playing time*

55 GNS *Complete with desk mic. and L.P. tape.*

also

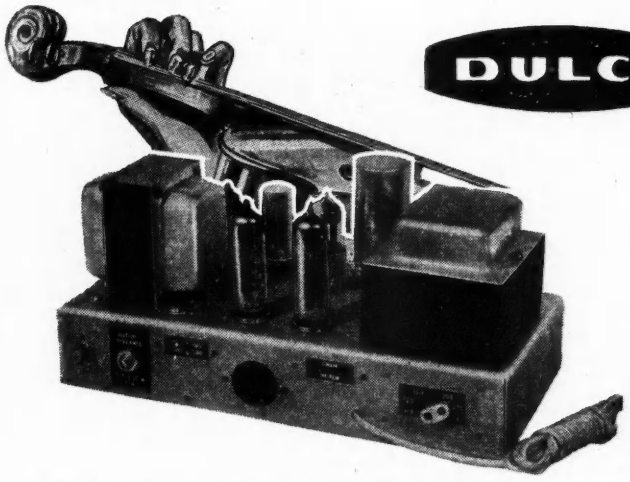
tape decks by

Collaro
Lane
Truvox
Wright & Weaire

Special Bargain offers always on view to callers

Collaro Tape Transcriptor £22.

33 TOTTENHAM COURT ROAD, LONDON, W.1
Telephone: MUSeum 6667



DULCI **HI-FI PERFECTION...**
...PRICEWISE

Bow caresses string . . . *and the mystical, magical music of the violin begins. Each note pure, fresh, vibrant, but of all sounds one of the most difficult to reproduce realistically. Dulci captures the true, concert-hall beauty of sound produced by this great instrument.*
A Dulci achievement - - for you.

DPA 10 with pre-amplifier, incorporating Tone Control Unit **£19 · 19 · 0**

or **DPA 10** with Control Unit only **£15 · 15 · 0**

DPA 10 Power Amplifier 10-14 watts. Built strictly for Ultra Linear High Fidelity with choice of control unit or pre-amplifier. A superb laboratory-designed amplifier, modern styled and of precision quality for domestic use or in assembly halls holding up to 500 people. Incorporates every facility for your enjoyment of high quality sound from radio, records, tapes or microphone. Technical performance figures and versatile control amply show Dulci to be fully aware of your impeccable standards. **£12 · 12 · 0**

The DULCI FM(VHF) Tuner brings realism to every programme. Freedom from background noise. Self powered. Magic eye tuning indicator. Pre-set output level. 75 ohm. aerial input. High sensitivity. **£17 · 10 · 3** (*inc. tax*)

Model H4T is a self-powered AM/FM TUNER CHASSIS. VHF, short, medium, long wavebands. Ideal for use with high fidelity amplifiers. Magic Eye tuning indicator. Chassis size 8¾" × 12" × 7¾". Full A.G.C. **£20 · 17 · 0** (*inc. tax*)

★ *Well styled cabinets for most Dulci products are available* **direct from manufacturer to other enthusiasts.** *Write for details.*

The DULCI COMPANY Ltd., 97-99 Villiers Road, London, N.W.2 *Telephone:* **WILLESDEN 6678/9**

Premier for Hi-Fi

GOODMAN
WHARFEDALE
W/B
QUAD
ROGERS
R.C.A.
LEAK
WEARITE
COLLARO
GARRARD
VERDIK
FERROGRAPH ETC.

May we suggest you visit our HI-FI Showroom for a demonstration.

PREMIER RADIO CO.
207, EDGWARE RD., LONDON, W.2
Telephone:
AMBassador 4033 & PADdington 3271

Open all day Saturday

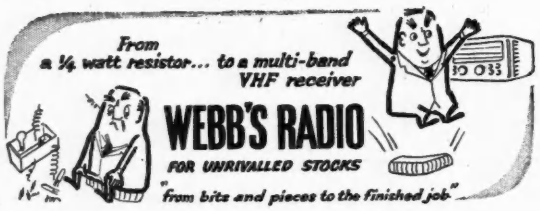
"HIGH FI-DE-LI-TEE!.....
.....HI-FI'S THE THING FOR ME!"

ON PARLOPHONE PMC 1033 you can hear Michael Flanders and Donald Swann in *A Song of Reproduction*, one of many witty numbers from "At the Drop of a Hat". It is full of amusing "digs" at a character we know only too well: one who "never did care about *MUSIC* much" but is nevertheless crazy about "Hi-Fi" and its technical jargon. At 100 Queensway you can, if you wish, listen to this charming record, but here we keep the jargon in its place and look upon "Hi-Fi" as the servant, not the master, of music. In our attractive showroom we demonstrate a wide range of equipment, hand-picked for its musical excellence and for the ease with which it can be absorbed into the modern home. Under typical domestic conditions you are able to listen in comfort and at leisure to your favourite music and, with your reactions to guide us, we shall be glad to help you choose the kind of instrument which will provide you with continuing pleasure in the years to come. We are open daily from 9.30 to 5.30—closed Thursdays; 9.30 to 7 Fridays—and each Saturday, from 2 to 4.30 we present "Live Record Review", a programme of the best newly-published recordings.

NEW EQUIPMENT: Recent additions to our range include the superb new Leak TL/12 Plus and Varislope III (33 gns.); the Pilot HFA II—a compact new unit combining a 10-watt amplifier and comprehensive control unit on a single 13 in. by 9 in. by 5 in. chassis (30 gns.); the Sonomag "Adaptatape" unit—Collaro Mark III Tape Transcriptor with fitted tape pre-amplifier and power pack (38 gns.), which will yield first-class results when linked to any suitable, existing amplifier; the entire range of "CQ" loudspeakers: Standard model (12 gns.), Senior model (16 gns.) and the Tetraq High Frequency Unit (£6 . 14 . 0) for use with the Standard "CQ" and other loudspeakers.

Thomas Heinitz *MUSIC IN THE HOME*
BAYswater 2077 **100 QUEENSWAY LONDON W**

SWING HIGH - SWING LOW



WESTREX "ACOUSTILENS 20/80" LOUDSPEAKER

Bears a luxury price and quite definitely gives luxury results. Extraordinary realism and diffusion, in fact words fail us in describing this speaker. We can only ask you to listen and assess what other speakers lack.

The Acoustilens in cabinet costs **£169.0.0**

(Units are available separately, with uniquely comprehensive cabinet drawings)

W.B. "HF816"

A good 8" unit at a very reasonable price. Properly mounted it sounds very nice indeed. 16,000 gauss magnet. Speech coil matches 3, 7.5 and 15 ohms. Handles 6 watts. 50-14,000 c.p.s.

The "HF816" Unit costs **£6.17.0**

We have quoted two extremes but we can cater for all purses, whether de-luxe, reasonable or rock-bottom economic. **Remember, you can hear and compare them all at**

WEBB'S RADIO

14 SOHO STREET, LONDON, W.1. **Telephone: GERrard 2089**

Shop Hours: 9.00 to 5.30 (7.00 Thursdays) and 9.00 to 1.00 Saturdays

We're going Spanish this month—*AND YOU?*

A visit to The Gramophone Shop this month is nearly as good, musically, as a round trip of the Peninsula. We are fully stocked with all the splendid recordings of Spanish music now in the lists. That half-remembered tune you heard on the Costa Brava —or was it Mallorca or Ibiza? It may well be on our shelves, along with other musical excursions which extend from Manhattan to Milano and points farther East. Our charming and attentive assistants will conduct your tour. *Buen viaje.*

★ *All LP Records sent post free to addresses in Great Britain*

The Gramophone Shop

RECORDS GRAMOPHONES RADIO
TELEVISION TAPE RECORDERS

130 SLOANE STREET, LONDON, S.W.1. (SLOane 9001)

Come by bus (11, 19, 22, 46, 137) or Underground to Sloane Sq. Station

SUSSEX AUDIO FAIR

SEPT. 4th to 7th, DAILY

2.30 to 10.0. ADMISSION FREE

A UNIQUE EXHIBITION

AT THE RICHMOND ROOMS, TOWN HALL, WORTHING we are giving demonstrations of Hi-Fi, Gram, and Tape using equipment by Leak, Quad, Tannoy, R.C.A., Wharfedale, Goodman, Collaro Garrard, Ferrograph, E.M.I. and all the latest Hi-Fi equipment.

BOWERS (B·W) WILKINS LTD

BECKET BUILDINGS, LITTLEHAMPTON ROAD,

WORTHING

Phone: WOR 5142

DON'T RISK RUINING VALUABLE RECORDS — KNOW WHEN YOUR STYLUS SHOULD BE CHANGED WITH

MST/1

THE

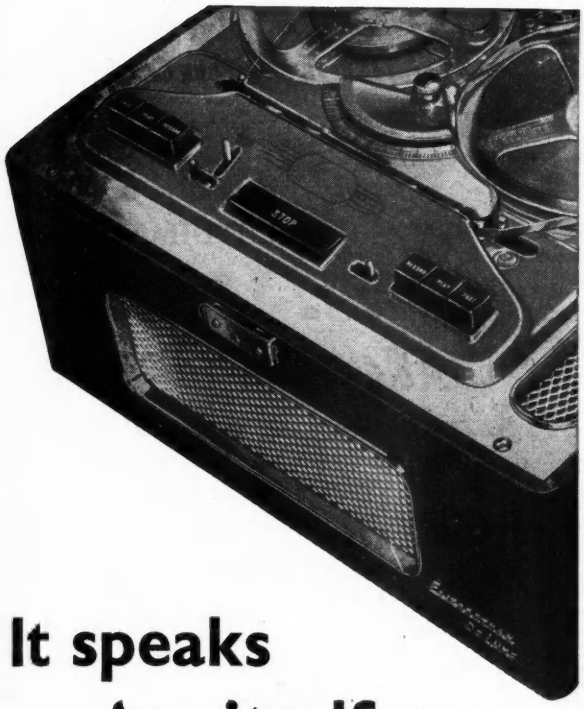
METRO-SOUND STYLOMETER

MODEL MST/1 SINGLE UNIT (as illustrated) FOR LP STYLUS.
Price £2.5.0 Retail

MODEL MST/2 DOUBLE UNIT FOR STANDARD AND LP STYLI.
Price £4.0.0 Retail

WRITE FOR ILLUSTRATED LEAFLET OF THESE AND OTHER METRO-SOUND PRODUCTS, INCLUDING METRO-SOUND ANTI-STATIC CLEANING FLUID, TO

METRO-SOUND MANUFACTURING CO. LTD.
64 STOKE NEWINGTON HIGH STREET, LONDON, N.16
CLISSOLD 0683



It speaks for itself....

If you don't want to buy an Elizabethan Tape Recorder, don't listen to it.
It's the most compelling, inviting voice you ever heard.
No wonder. The Elizabethan De Luxe has technically everything . . . plus a beautifully designed and finished appearance.
And yet its price is less—far less than you'd expect to pay for such balanced perfection.

Complete with Microphone and L.P. Tape **65 GNS**

MEET US AT THE RADIO SHOW EARLS COURT ON STAND No. 9

Elizabethan

FREE *Illustrated literature on request.* A.1.

EAP

NAME.....

ADDRESS.....

.....

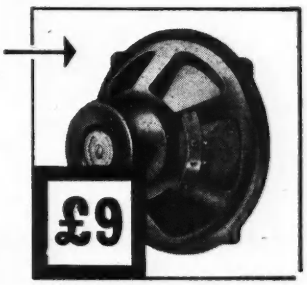
E.A.P. (TAPE RECORDERS) LTD.,
BRIDGE CLOSE, OLDCHURCH ROAD, ROMFORD, ESSEX. *Tel.: Romford 62366/7*

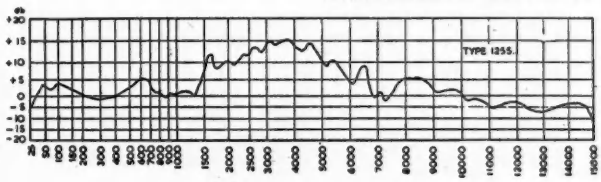
DHB 3066A

. . . you will realise that Grampian high fidelity equipment gives you the nearest approach to "Concert hall listening" in your own home. You will, for instance, appreciate the extraordinary delicacy of reproduction achieved by their new 12-in. loudspeaker. A great deal of research and new manufacturing methods were necessary to produce a speaker unit with such an extended audio frequency coverage at such a reasonable cost.

GRAMPIAN
12 in. SPEAKER UNIT
Type 1255/15

Frequency Range ... ...20-15000 c.p.s.
Voice Coil Diameter ...1¾"
Voice Coil Impedance ...15 ohms
Fundamental Resonance 40 c.p.s....
Power Handling Capacity...10 watts
Flux Density...14,500 lines per sq. cm.
Total Flux ... 130,500 lines per sq. cm.





Cycles per second, input ½ watt
RESPONSE CURVE for Speaker Unit 1255/15

A specially designed reflex cabinet suitable for either corner or side of room is now available as an easy-to-assemble kit of parts, complete with grille material, ready to assemble, stain and polish. Although it is primarily intended for use with the Type 1255/15 speaker the cabinet will give excellent results with other units of similar specifications. PRICE £11

Deferred terms are available if desired for both speaker and cabinet—write for details

GRAMPIAN
REPRODUCERS LIMITED
Makers of Quality high-fidelity equipment
15 HANWORTH TRADING ESTATE, FELTHAM, Middlesex
Telephone: Feltham 2657/8 **Telegrams: "Reamp, Feltham"**

care of records

by

WINEL

RECORD CASES

FOR SAFE STORAGE
HANDY CARRIAGE
AND EASY
REFERENCE

4nd

Good Show!

It's best to buy WINEL

FOR QUALITY AND FINISH THEY HAVE BEEN THE MAIN SOURCE OF SUPPLY TO DISCERNING PEOPLE FOR AGES

HENRY ELWIN LTD
DEPT. M.1
PLUMPTRE ST. NOTTINGHAM

London's Famed Record Centre

FOYLES

★ FOR BOOKS ★

NEW & SECONDHAND

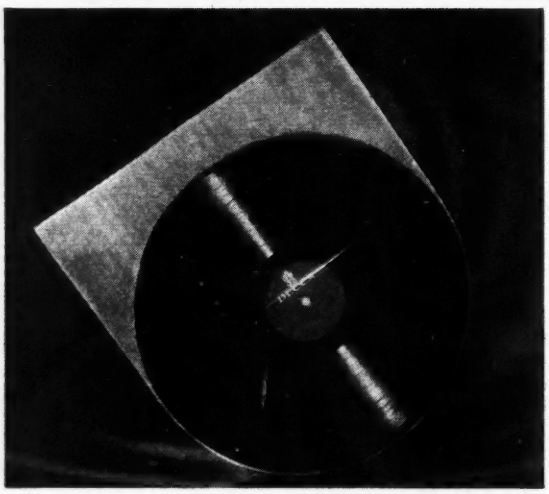
Books, Music Records

Foyles Records Dept. has an excellent stock of Classical, 'Pop' and Jazz Records— LPs, EPs, and 78s.

WE DESPATCH TO ALL PARTS OF THE WORLD

119-125 CHARING CROSS ROAD LONDON, W.C.2

Gerrard 5660 (20 lines) ● Open 9-6 (inc. Sats.)
Record Dept. closes at 1 p.m. Thursdays
Nearest Station: Tottenham Court Road



this is a DISKIN!!

You can pay more for the same quality article.
You can pay less for something flimsier.

those in the know,
ASK FOR DISKINS!!

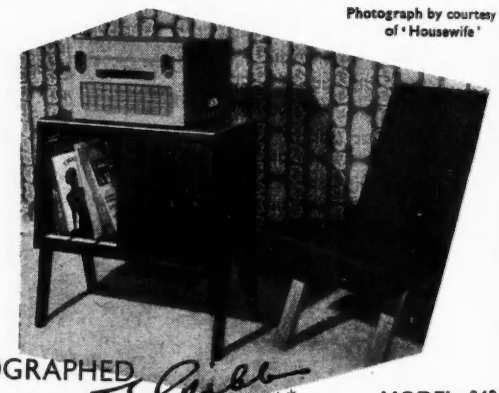
In packets of 12
7"-2/4d : 10"-3/9d : 12"-5/-

Most Dealers now stock Diskins; if yours does not, you may order from the address below. Please add 6d. postage on orders of less than £1.

SWAINS PAPERCRAFT LTD DEPT. 9 BUCKHURST HILL ESSEX, U.K.

STORAGE PROBLEMS SOLVED!

Photograph by courtesy of 'Housewife'



AUTOGRAPHED Herbert E. Gibbs Reg'd Trade Mark FURNITURE

MODEL 368

Here's one of a selection of attractive record cabinets in which you will be proud to keep your record collection.

Available in Light or Medium Oak or Light or Medium Walnut. Fitted with sliding doors with sunken handles.

Cabinets to hold 170 or 340 records.

Special cabinets now available for 7" records.

See your local dealer or write for full particulars to Dept. G10.

HERBERT E. GIBBS LTD First Avenue, Montague Road, Edmonton, N.18 Edmonton 5111-2-3

LOVELY!

Music within your homes

from THE RECORD SHOP at

BOURNE & HOLLINGSWORTH Ltd.

★ ALL RECORDS FACTORY FRESH

L.P's and 45's post free

Standard 78's: orders over £3 post free in United Kingdom

★ EXPORT ORDERS TAX FREE WITH SMALL POSTAGE AND PACKING CHARGE

All orders quickly handled by experienced staff

Bourne & Hollingsworth (Museum 1515)
Oxford Street, London, W.1

We're open late Thursdays 10 till 8

Where

QUALITY counts

Users of Sonomag tape recorders are to be envied. For where quality of reproduction matters, a Sonomag is the inevitable choice.
Whatever your taste in music, be it Beethoven or Basie, this inexpensive portable set will record it faithfully, for hours of enjoyment.
Should your tastes be simpler, each 'Sonomag' is fully equipped for home recording and costs only 52 guineas.

For those who possess a high-fidelity system and, for which, only tape deck is required, the Sonomag Adaptatape is the answer. Simple to install into your existing cabinet, the Adaptatape costs **only 38 guineas** and includes the Collaro Mark III deck, pre-amplifier and power pack. Write for full details to :—

SONOMAG LTD

2 St. Michael's Road, Stockwell, S.W.9
Phone: Brixton 5441

CINÉ-EQUIPMENTS LTD.

SPECIALISTS IN PHOTOGRAPHY AND APPARATUS

Colmore Row	Dale End	Queen Street	Warwick Row
Birmingham, 3	Birmingham	Wolverhampton	Coventry
Tel.: Cen. 6055	*Tel.: Cen.* 1760/9	*Tel.:* 26303	*Tel.:* 40808

FOR THOSE TO WHOM ONLY THE BEST IS GOOD ENOUGH

THE FERROGRAPH TAPE RECORDER.

Features
- Speeds 3¾" and 7½" per second.
- New watch type turns counter.
- Peak signal recording meter.
- Max. 1750 Tape Reel.

Model 3A/N. Less Microphone ... ... £82.19.0d.
Reslo Ribbon Microphone with Transformer ... £11.11.0d.

THE SPECTONE TAPE RECORDER.

The Spectone Tape Recorder utilizes the new MARK 3 COLLARO TAPE TRANSCRIPTOR, ENABLING UPPER AND LOWER TAPE TRACK RECORDING TO BE MADE IN RAPID SUCCESSION WITHOUT SPOOL REVERSAL.

- 3 Speeds. 3¾", 7½" and 15" per second.
- Push Button Control.
- 4 watts Output.

Price (including crystal microphone) ... ... 72 guineas

DONEGALL RECORDS

Now available to Retailers from "Selecta" and Thompson, Diamond and Butcher. On sale at quality Dealers, everywhere

ESTEBAN (Mr. Latin America) in Hi-Fi presentations of Latin American Hits (DON 1000) :—Morena de mi Copla, Autumn Leaves, Almendra, Malaguena, Ana, Peanut Vendor. B :—Bailando el Cha Cha Cha, Besame Mucho, Havana, Noche de Ronda, Donkey Ride, Babalu.

DIXIELANDERS ANONYMOUS—tunes you have hummed, played in the New Orleans style by a group of British Jazzmen (DON 1003) :—Aggravatin' Papa, Avalon, If I had you, I can't dance, I'm gonna sit right down, Ida, When My Baby Smiles, Stairway to Paradise, Muskrat Ramble, I can't believe, Makin' Whoopee, My Bonny.

DENIS WILSON ENTERTAINS—"classic" dance tunes played in the Mayfair Manner, from Gershwin to Coward (DON 1004) :—Begin the Beguine, Willow Weep for Me, The Man I Love, Pick yourself up, As time goes by, Love is just around the corner, Where or when, 's' Wonderful, Blue Skies, The Nearness of You, Creole Love Call, Someday I'll Find You, Thou Swell, Time on My Hands, Perfidia, You're Sensational, Just one of those things.

CY GRANT SINGS—The famous Troubadour from British Guiana in Calypsos and Folk Songs (DON 1001) :—Babalu, Money's King, Kisses Sweeter than Wine, Malaguena, Happiness !, Two Brothers, Graf Zeppelin, St. James's Infirmary, Glory, Mama !, Venezuela, Martha, All Ye Fair, Foggy Dew, Green Sleeves, Joshua, Shango Ritual, Ram-goat, Guiana River Songs, Wanderin'.

HARRY WALTON'S JAZZMEN playing New Orleans Jazz as it is played in the Crescent City today as a "Salute to Dr. Souchon," eminent physician and President of New Orleans Jazz Club (DON 1002) :—South, Since My Best Girl Turned Me Down, Lazy River, Big Butter and Egg Man, St. Louis Blues, Copenhagen, Mammy O'Mine, Dinah, Avalon, I've Got a Feeling I'm Falling, Hindustan, Sidewalk Blues, Alabamy Bound.

"TRANSATLANTIC" is Dennis Wilson, The Quartet and Full String, etc. Orchestra. Really luxurious Mood Music (DON 1005) :—Poor Little Rich Girl, The Very Thought of You, I'll See You Again, Paper Moon Stardust, My Prayer, The Touch of Your Lips, We'll Gather Lilacs, Green Sleeves, Have You Met Miss Jones ?, Transatlantic Lullaby.

12-in. LPs, 39s. 7½d. each (including P.T.)

DONEGALL ENTERPRISES LTD
(AUDIO DIVISION)
3 DEANERY STREET, PARK LANE, LONDON, W.1
(GROSVENOR 7744 and KENSINGTON 1333)

Getting the most out of your Tape Recorder

THE **GRUNDIG**

MIXER UNIT, GMU.3

enables you to record from a number of independently controlled inputs. Three dual separate microphone inputs plus a pick-up input give you all the facilities of the professional studio; enable you to monitor, cross-fade, record dialogue over music—in short, to be your own sound engineer.

Ask your dealer for a demonstration today of the **GMU.3**

PRICE 16 GUINEAS

or write for a fully descriptive leaflet

GRUNDIG (Great Britain) **LTD.**
Advertising & Showrooms:
39-41 NEW OXFORD ST · LONDON · W.C.1
Trade Enquiries to:
KIDBROOKE PARK ROAD · LONDON · S.E.3
(Electronics Division, Gas Purification & Chemical Company Ltd.) GS.23

NOW OPEN!

IMHOFS New Service Shop

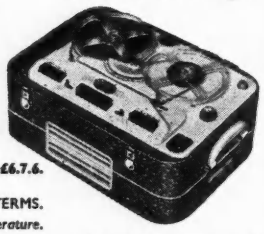
Tapes · Cartridges and all Accessories · Needle Clinic
Mullard Valve Tester · Quick Repair Service
Minor faults put right while-you-wait

REMEMBER! IT'S THE FIRST FLOOR FOR SERVICE AT
IMHOF HOUSE 112-116 NEW OXFORD ST LONDON WC1

TAPE RECORDERS

ON EASY TERMS FROM 1/9th DEPOSIT

INTEREST FREE CASH PRICE 55gns.



"SOUND" TAPE RECORDER with Mk. IV Collaro Deck.

- **3 SPEEDS.** • **REV. COUNTER.**
- **AUTOMATIC TRACK REVERSAL.**
- **PAUSE CONTROL.** • **4 WATTS OUTPUT.**

Deposit **£6.15.0.** 8 monthly payments of **£6.7.6.** TOTAL PAYMENT **55 gns.**

ALL LEADING MAKES ON SIMILAR TERMS.

Write or 'phone for full descriptive literature.

(Dept G) Transcommerce Ltd., 221 Bishopsgate E.C.2 Bishopsgate 3931

TAPE RECORDERS—

WE HAVE THE

LARGEST SALES

IN ENGLAND

WHY? WE GUARANTEE YOU THE BEST POSSIBLE TERMS, WHETHER YOU BUY FOR CASH OR ON H.P. 25 machines on permanent display. Mail-Order specialists with thousands of sales over the whole country.

Find out why you should buy from us, by getting free brochures of our unbeatable offers:

HOWARD PHOTOGRAPHIC
(Dept. E.) 190 HIGH STREET, BROMLEY. RAV. 4477

HAMPSTEAD

72 Heath Street (2 mins. from Hampstead Tube Stn.)

COLLET'S New Record Shop specialises in Foreign Folk Records and Russian classics imported directly from Moscow. Standard makes of English Recordings also stocked.

JUST ARRIVED! Songs & Arias from Bolshoi Theatre Artists—Dolukhanova, Kozlovsky, Lemeshev, Reizen, Vinogradov.

Lists on Request

Also available from:

Collet's Record Shop, 70 New Oxford St., W.C.1

DESK-BOOKCASE-RECORD HOLDER

NEW 3—IN—1 BUREAU

TOP—Opens as a fitted lock-up writing desk.

CENTRE—A deep 28" Bookcase with veneered wooden doors.

BELOW—Partitioned cabinet for over 250 10" & 12" Gramophone records.

Cash **£12.5.0** (OAK); **£12.15.0** (WALNUT OR MAHOGANY). (*Carriage* 10/-. *Scotland* 20/-.)

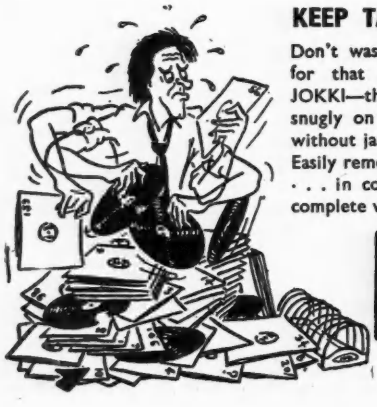
90/- DEPOSIT

Obtainable on deferred terms: 90/- DEPOSIT & 5 fortnightly payments of 36/4 (Oak); 38/6 (Others).

Other models available—send for Free Catalogue.

Lose no time in obtaining one of these beautifully-polished, space-saving bargains. Call and inspect (10-6; Sat. 10-1); or order by post on Money-back guarantee.

J. & L. Shaw, (G) 99 Pancras Road, London, N.W.1 TERminus 2722

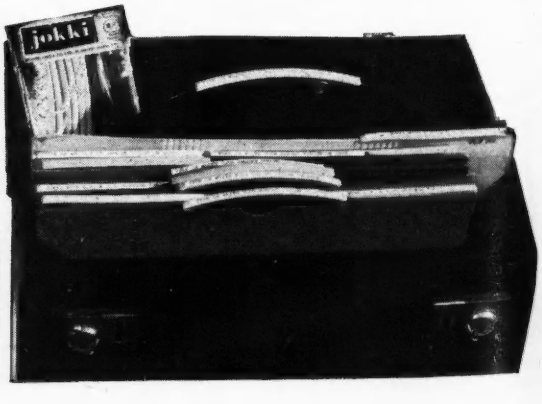


KEEP TABS ON YOUR RECORDS

Don't waste your listening time searching for that record—find it at once with JOKKI—the new plastic index. They fit snugly on LPs or 78s—any size—with or without jackets . . . LP and EP sleeves too. Easily removed and replaced for autochange . . . in colours . . . 2/- per packet of 12 complete with labels.

jokki

POWER JUDD & CO., LTD.
94 EAST HILL, LONDON, S.W.18
VANdyke 3304



No Record Collection is Complete
WITHOUT

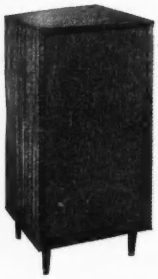
THE Armoury of RECORD Care from All Good Record Shops

For price details see Classified Advt.

GRAM POO
PONGE
VELOPE
OFILM
OFILE

Products of

FRANELL LABORATORIES LTD London W.9



LOUDSPEAKER ENCLOSURES FOR THE CRITICAL

GOODMANS W.B. G.E.C.
WHARFEDALE and JENSEN
STANDARD BASS REFLEX CABINETS
Walnut, Mahogany and Oak, as illustrated (34" high)

12" Speaker Model £10. 0.0
10" " " £9.10.0
8" " " £9. 0.0
Carr. paid

ARMSTRONG and DULCI
Amplifiers, Chassis and Loudspeakers
AMPLIFIER CONSOLE CABINETS. LP RECORDS

Demonstrations Without Appointment. Open till 5.30 Saturday
A. DAVIES & CO. (Cabinet Makers), Cabinet Dept., 3 Parkhill Place, Off Parkhill Road, London, N.W.3. GULLIVER 5775

MELTROPE
Discleaner
RECORD CLEANING CLOTH

The simplest, safest way to clean your records (L.P.s or 78s). Removes dust and dirt; deposits a protective antistatic film; lubricates every groove; reduces surface noise and stylus wear. The Meltrope Discleaner is contained in a polythene dust-proof cover and a protective wallet. From your record dealer 3/-.

AURIOL 63/-
PICK-UP CONTROL

Send today with your order or for the fullest details (a postcard will do)
AURIOL (Guildford) LIMITED
63 *Shepherds Lane, Guildford, Surrey*

NOW! POSITIVE POSITIONING

Prevents damage to records

This unique device not only makes it impossible to damage records with the pick-up arm but it also ensures accurate positioning of the stylus *within* 1-2 *micro-grooves* at any pre-selected point of the record including the first groove. The control provides pneumatic cushioning of the stylus on to the record so that it lands literally with a "feather touch." No enthusiast should be without this piece of precision equipment which can be used with *any make* of pickup arm. (NOTE—It is not suitable for auto-changers.)

Now! It's easy to edit tapes — economically

USE A PROFESSIONAL TYPE RECORDING TAPE SPLICER FOR EDITING AND MENDING RECORDING TAPE

Mr. P. Wilson of Gramophone, said of the Bib Recording Tape Splicer : "Everyone who uses a tape recorder will need this little tool. It is indispensable." Join or mend tapes easily, quickly and without "clicks" or breaks in your recordings. Send stamped addressed envelope for helpful leaflet on tape editing.

Bib RECORDING TAPE SPLICER · 18/6
MULTICORE SOLDERS LTD. (Subject)
DEPT. GR20 MULTICORE WORKS, HEMEL HEMSTEAD, HERTS (BOXMOOR 3636)

NORTH LONDON'S HI-FI CENTRE
A SELECTION FROM OUR EXTENSIVE STOCK

AMPLIFIERS	£	s.	d.
Leak TL10	28	7	0
Leak TL12 Plus	32	11	0
Armstrong A10, Mark II	32	10	0
Rogers Junior	26	0	0
Rogers Jnr. with Senior Pre-amp	29	0	0
Quad Mark II	42	0	0
GRAMOPHONE UNITS			
Collaro RC457	13	17	0
Garrard RC121/4D	13	13	10
Garrard RC88	17	18	8
Garrard RC98	19	17	8
Lenco GL55	17	10	4
Lenco GL56	21	19	3
Collaro 4T200	14	18	0
Collaro 4T200 with P/up	19	10	0
Garrard 301 with Strobo	28	0	11

RECORD PLAYERS	£	s.	d.
E.A.R. 1960 Portable	26	5	0
Trixette	26	5	0
E.A.R. Triple-Four	37	16	0
E.A.R. Chairside 1960	34	13	0
E.A.R. Chairside De Luxe	42	0	0
F.M. TUNERS			
Rogers	24	17	0
Leak Trough Line	35	10	0
Quad	30	9	0
R.C.A.	32	2	2
TAPE RECORDERS			
Truvox (Rev. Counter 3 gns. extra)	69	6	0
Grundig TK8/3D	75	12	0
Grundig TK830/3D	105	0	0
Elizabethan "57"	68	5	0
Wyndsor Regent	56	14	0

MAIL ORDERS DESPATCHED SAME DAY CARRIAGE FREE (U.K)
AGAINST RECEIPT OF REMITTANCE. PLEASE STATE DETAILS CLEARLY

C. C. GOODWIN LTD 7 THE BROADWAY, WOOD GREEN, N.22 TELEPHONE BOWES PARK 0077-8

Christopher Deane FOR LP RECORDS

★ SELF SERVICE BROWSERIE
★ High Fidelity listening facilities
★ Very wide range of recordings
★ Overseas enquiries invited

Best recorded performances
Reviews readily available

WORLD WIDE EXPORT SERVICE

(33⅓ · 45 · 78 r.p.m.)

9.15 A.M. TO 8 P.M.

Christopher Deane (Records) Ltd
198 KENSINGTON CHURCH STREET LONDON W.8 PHONE: BAYSWATER 8213

INDEX TO ADVERTISERS

Acoustical Manufacturing Co. Ltd. 3
Appleby, R. K. Ltd. 71
Armstrong Wireless-Television Co. Ltd. 46
Assimil E.M.I. 12
Auriol Products 87

Barnes Pianos 64
Belcantodisc 69
Bensteds Ltd. 88
Berry's Radio Ltd. 52
Birmingham Sound Reproducers Ltd. 9
B.K. Partners Ltd. 30
Bourne & Hollingsworth Ltd. 85
British Ferrograph Recorder Ltd. 5
Burne-Jones 12

Capitol Records 26
Chimes Music Shop 71
Cine Equipment 85
City Sale & Exchange Ltd. ..... cover ii
Clarovox Products Ltd. ..... cover ii
Cloake, L. & H. 71
Collector's Corner 34
Collets Holding 86
Columbia Graphophone Co. Ltd. 17, 21
Collaro Ltd. 13
Cosmochord 51

Davies & Co. 87
Deane Christopher (Records) Ltd. 87
Decca Record Co. Ltd. 1, 41,61
Donegall Records 85
Drawda Hall Bookshop 71
Dulci Radio Ltd. 81
Duode Sound Reproducers 69

E.A.P. (Tape Recorders) Ltd. 83
Electroc Audio Reproducers Ltd. 7
Elwin, Henry Ltd. 84
E.M.G. Handmade Gramophone Ltd. 22
E.M.I. Recording Equipment Division 19
Expert Gramophone Ltd. 48

Foyle, W. G. Ltd. 84
Franell Laboratories Ltd. 87
Furlong, A. T., & Son 71

Garrard Engineering Ltd. 51
Gibbs, H. E. Ltd. 84
Goldring Manufacturing Co. Ltd. 67
Goodman Industries Ltd. 55
Goodsell Ltd. 72

Goodwin, C. C. Ltd. 87
Gramophone Co. Ltd. ..... Front Cover, Back Cover, Supplement
Gramophone Exchange Ltd. 44
Gramophone Shop 82
Grampian Reproducers Ltd. 83
Griffiths Hansen Ltd. 88
Grundig (G.B.) Ltd. 47, 86

Hampton & Sons Ltd. 29
Harridge, H. C. 75
Hartique Products 80
Heinitz, Thomas 81
Heliodor Record Co. Ltd. 28, 32
High Fidelity Development 11
H.M.V. Personal Recording 43
Howard Photographs 86

Imhof, Alfred. Ltd. ..... cover i
I.M Master Products 86
International Collectors' Agency Ltd. 88

Jason Motors Ltd. 4
Jewkes & Co. Ltd. 78

Keith Prowse & Co. Ltd. 23

Largs of Holborn 43
Laskey Radio Ltd. 78
Leak, H. J. & Co. Ltd. 57
Lewis, John & Co. Ltd. 31
Lewis Radio Co. 76
Lionnet John & Co. 62
Long Playing Record Library 6

Mail Order Supply 80
Margolin, J. & A. & Co. 86
McCreery, M. 71
Metro Sound 82
Modern Electrics Ltd. 72
Music Hall 79
Musicraft Supplies 66
Multicore Solders Ltd. 87

Pamphonic Reproducers Ltd. 63
New Records 42
Northern Radio Services 73

Parlophone Co. Ltd. 20
Philips Electrical Ltd. 35, 36, 37, 38, 39
Pilot High Fidelity Division 8
Polytoto Ltd. 14

Power Judd Co. Ltd. 80
Premier Radio Co. 81
Pye Group Records (Sale) Ltd. ..... Supplement
Pye Ltd. 40

Quality Mart 68, 70

Rare Records Ltd. 33
R.C.A. (Great Britain) Ltd. 14
Record Housing 16
Recorded Productions (Ldn.) Ltd. 34
Reece & Co. 76
R.G.A. Sound Services ..... cover ii
Rimington Van Wyck & Co. Ltd. 31
Rogers Developments Ltd. 15

Selecta Gramophone (Meltrope) Ltd. 87
Shaw, J. & L., Ltd. 86
Simon Sound 80
Smith, H. L. 77
Sononag Ltd. 80
Sound Sales Ltd. 65
Specto Ltd. 78
Stamford, A. L. 62
Stave, H. & Co. 24, 25
Stylus Replacement Service 88
Sugden, A. R. & Co. Ltd. 80
Supraphon 42
Sutton, J. F. 74
Swains Papercraft Ltd. 84

Tannoy Products Ltd. 40
Tele-Radio Ltd. 77
Thorn Electrical Industries Ltd. 45
Trix Electrical Co. Ltd. 88
Truvox 74

Vitovox 18
Vogue Records Ltd. 62
Volmer Ltd. 10
Vortexion Ltd. 2
Vox Productions (G.B.) Ltd. 27

Walters Instruments Ltd. 80
Watts, C. E. (Dust Bug) 79
Webbs Radio 82
Wharfedale Wireless Works Ltd. 75
Whiteley Electrical Radio Co. Ltd. 64
Wilkins Bowers 87
Wyatt, Ernest 64

Young & Co. 71

Miller's POSTAL SERVICE
ALL RECORDS
PARTICULARS AND ORDER FORM FROM:
MILLERS MUSICAL, CAMBRIDGE, ENGLAND

HAVE YOU ANY DIFFICULTY
in obtaining your Lp Records?
WE CAN DISPATCH, WITHIN 24 HOURS, 45 or 33⅓ R.P.M. RECORDS
POSTAGE FREE IN GUARANTEED CONDITION
BENSTED'S LTD. 209 UXBRIDGE ROAD
EALING, W.13
Telephone: Ealing 0379

DIAMONDS - - ▼ - - SAPPHIRES
For ACOS, BSR, COLLARO, COLUMBIA, CONNOISSEUR,
DECCA, "XMS", "H", GARRARD, GOLDRING, PHILIPS, etc.
STYLUS REPLACEMENT SERVICES
42 SOUTHEND LANE, LONDON, S.E.6

PURCHASE, HIRE OR HIRE-PURCHASE
VORTEXION Tape Recorders and P.A. Equipment, etc.
also Recordings — Tape to Tape Disc Service
From GRIFFITHS HANSEN (Recordings) LTD.
32-33, GOSFIELD STREET, LONDON, W.1
Phones: MUSeum 2771 0642

THE COLLECTORS' SHOP
INTERNATIONAL COLLECTORS' AGENCY, LTD.
20 Newport Court, W.C.2. *Phone: GER 8589*

A FAIR ALLOWANCE ON YOUR 78s IN FINE CONDITION — CASH OR PART-EXCHANGE FOR PERFECT LPs.

RARE VOCALS AND CURRENT VOCALS, OLD MUSIC HALL RECORDS PURCHASED AT GOOD PRICES. PLEASE SEND DETAILS AND LIST TO US AND WE WILL MAKE YOU AN OFFER.

Open daily 11-6 p.m. Closed all day THURSDAY

ORDER FORM

THE GRAMOPHONE,
49 EBRINGTON ROAD, KENTON, MIDDLESEX.

I enclose my subscription for £1 (or 22s. including Index) for one year, post free. (Subscription to U.S.A. and Canada $3.50)

*beginning with.....number. Date.....*195..
(BLOCK CAPITALS)
Mr., Mrs., Miss.....

Address .....

.....

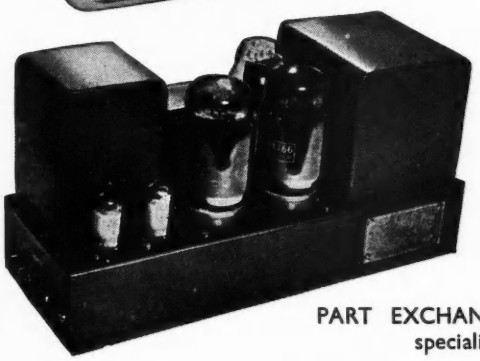
Copies of "The Gramophone" are obtainable from Newsagents and Railway Bookstalls throughout the country.

QUERY COUPON.—This coupon must be cut out and attached to any inquiry, together with stamped addressed envelope, if a personal reply is desired relating to matter editorial. It does not refer to display or classified advertisement.
Available until September 30th.

Printed by Gibbs & Bamforth Ltd., St. Albans, and Published by the Proprietors, General Gramophone Publications Ltd., 49 Ebrington Road, Kenton, Middlesex. Tel.: Wordsworth 2010.
MADE IN ENGLAND

CITY SALE & EXCHANGE LTD

THE HIGH FIDELITY SPECIALISTS



We Strongly Recommend

THE ACOUSTICAL QUAD II AMPLIFIER AND CONTROL UNIT

"For the closest approach to the original sound"

£42 CASH

or £9 Deposit and Eight Monthly Payments of £4 9s. 4d.

The Associated FM Tuner is similar in size and appearance to the Control Unit and the price of this is £30 9s. cash or £6 9s. deposit and eight monthly payments of £3 5s. If you have a Quad I Amplifier and Control Unit we shall be pleased to quote you part exchange terms. These units are interchangeable and you can use the Mark II Control Unit with a Mark I Amplifier. For record reproduction we recommend the Connoisseur motor and the Connoisseur Mark II Pickup. The price for an LP diamond head and 78 sapphire head is £46 0s. 9d. On credit terms this means a deposit of £10 0s. 0d. and eight monthly payments of £4 17s. 10d. To complete the equipment we suggest the Lowther T.P.I. Corner Horn priced at £96. All of this equipment is fitted up in our showrooms and we shall be pleased to demonstrate without any obligation. Also on demonstration is equipment made by Rogers, Leak, Tannoy, Pye, Lenco, Garrard, etc.

PART EXCHANGE is our speciality

Our mail service is second to none and all stock goods sent by return

93-94 FLEET STREET, LONDON, E.C.4 *Phone:* **FLEet Street 9391-2**

For safe and easy handling of all records. Prevents fingerprints, scratches and accidental damage. Leaves no marks and does not touch music lines. Operated quickly and conveniently with one hand. Precision made, chromium plated and fitted with internal return spring.

As used already by leading broadcasting and record companies and thousands of private collectors throughout the world. Price 18/6, from your dealer, or

MIRAGRIP
PATENT APPLIED FOR

CLAROVOX PRODUCTS LTD.
465, Walsgrave Rd.
COVENTRY

Senior CQ Reproducer

Outwardly identical with the Standard model, the Senior incorporates a specially treated "tweeter" and cross-over with a response to beyond 17,000 c/s. The performance in the bass, remarkable for a unit of this size, extends down to 35 c/s. Power handling in excess of six watts. Oak £16 16s. Walnut £17 17s. From your Hi-Fi dealer. *Each speaker unit used in CQ systems is individually treated and tested under the personal supervision of the designer.*

2 Sarnesfield Road, Enfield, Middlesex. R.G.A. Sound Services (Plymouth) Ltd.,

MARIO LANZA

"The Touch of your Hand"

The touch of your hand; The song is you; Nights of splendour; Strange Music (from Grieg's "Wedding Da/ in Troldhaugen"); The Desert Song; You are love; I'm falling in love with someone; Look for the silver lining; I've got you under my skin; The Hills of Home

BLP1094

WOODY HERMAN

"Songs for 'Hip' Lovers"

Makin' Whoopee; I won't dance; I guess I'll have to change my plan; Willow weep for me; Moon Song; Can't we be friends; Comes love; Everything I've got; Alone together; Bidin' my time; Isn't this a lovely day; Louise

CLP1133

★ ★ NEW LP ★ ★

JANE POWELL

"Can't we be Friends?"

My baby just cares for me; For every man there's a woman; Imagination; Hooray for love; I got it bad and that ain't good; Ev'ry time; Comes love; Let's face the music; In love in vain; How come you do me like you do; Can't we be friends; The things we did last summer

CLP1131

FRANCK POURCEL

AND HIS FRENCH STRINGS

"My Paris"

Mandolino; Domani; La Cueillette du Coton; Toi l'oiseau; Adieu Lisbonne; Alors, Raconte; Toi, je t'aimerai; L'opéra de quat'sous (Complainte de Mackie); La rose tatouée Concerto d'automne

DLP1156

★ ALL STAR ★

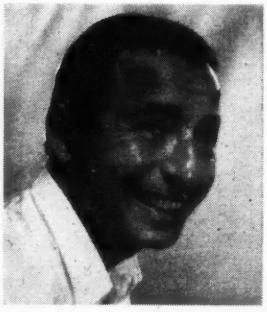
JOE LOSS

AND HIS ORCHESTRA

"Dancing Time for Dancers" (No. 11)

Quickstep, Shine; *Foxtrot*, There's a small hotel; *Waltz*, Around the world; *Tango*, Whatever Lola wants; *Quickstep*, The World is waiting for the Sunrise; *Quickstep*, Margie; *Slow Foxtrot*, Friendly persuasion; *Samba*, Chee Chee-oo-Chee; *Quickstep*, I love my baby; *Waltz*, Charmaine

DLP1157



PAUL ROBESON

Ol'man river; Trees; Songs my mother taught me; Night; The Rosary; Solitude; St. Louis Blues; Mighty lak' a rose; Mood Indigo; Deep River

DLP1155

★ VARIETY ★

THE REGD. TRADE MARK OF THE GRAMOPHONE COMPANY LTD.

on "HIS MASTER'S VOICE"

LONG PLAY 33⅓ R.P.M. RECORDS

E.M.I. RECORDS LTD.
(Controlled by Electric and Musical Industries Ltd.)
8-11 Great Castle Street.
London, W.1